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PS 2014  
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1881

T H E   A M A T E U R   B E N E F I T

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PS 2014  
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1881

a.m.c., July 30, 1925

Act III

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Memorandum

My Dear Salisbury:

It was my original intention as I wrote you, to have a "Part First" of the Benefit Performance to precede the following burlesque. But the piece as it stands will probably need considerable condensing. I have therefore omitted it. The other Acts lead directly up to the Burlesque by continual reference to its characters in the rehearsals. If you wish the "Part First" however, I will write it for you with pleasure. I give you, below, a plan of what this part will be, if you decide that you will do it.

Sincerely,  
Bronson Howard.

Plan of a Proposed "Part First."

Have, in the general programme, a miniature programme of "Part First" similar to that of "Faun-of-the-Glen," and immediately preceding it. In this programme name the two recitations given by Harry in the previous acts and also Kitty's song, "In her brother's Dress." Have the other songs, duets &c. named in the miniature programme all pieces which are not to be sung. Have Harry Opdyke, as general manager, apologize away everything, without exception which appears in the programme -- (other things being substituted,) thus satirizing the General Amateur habit of making numerous apologies, briefly referred to in Act 1st, page 3. He would give various feminine caprices and masculine mistakes as the reasons for the changes. The other acts remain as they now stand.

Various Amateur awkwardnesses, in the getting on and off the stage, introductions, &c., would come in this part. The Author has omitted everything of this kind, in the following Burlesque, for the reason that less could be gained from

— ၁၀၄ —

1 2 3 4 5 6 7 8 9 10 11 12

[illegible][illegible]

of a Proposed "Part 1111"

[illegible]



it than from the Burlesque well acted throughout.

The "Part First" would begin with "The Six Calves Trio and Overture." The orchestra having played the introduction, the Curtain rises about fifteen inches, discovering the legs of the three gentlemen (in dress trousers) all standing with their backs to the Curtain, as if they were looking at the setting of the scene. The orchestra would be mostly depended upon for the music, here, but the gentlemen would sing a trio supported perhaps by the female voices without. In each pair of legs one foot rises and scratches the calf of the other leg in time with music; this alternately with the respective pairs, at first, then all together. At the end, the three pair of legs walk off in the same direction. Then the curtain rises for Part First, with flat in No. 1.

In this part the ladies would appear in elegant evening dresses, as rich as desirable. The gentlemen in dress-suits.

it than from the Harlequin well acted throughout.  
The "Pierrot" would begin with "The Six Gals" Trio  
and "Overboard." The orchestra having played the legs  
of the Harlequin (who left the stage, discovering the legs  
of the three girls and the Harlequin) all standing with  
their backs to the curtain, as if they were looking at the  
setting of the scene. The orchestra would be mostly depend-  
ent upon for the music, but the gentlemen would sing a  
trio supported by the ladies' voices without. In each  
pair of legs one foot rises and catches the call of the  
other leg in time with music; this alternately with the re-  
spective pairs, at first, then all together. At the end, the  
three pairs of legs walk off in the same direction. Then  
the entire scene for Pierrot, with first in No. 1.  
In this scene the first scene in Pierrot, evening  
dress, as rich as possible. The gentlemen in dress-suits.

F a u n - o f - t h e - G l e n ,

o r

T h e   C i v i l i z e d   I n d i a n .

A Society Drama.

-----ooo-----

C h a r a c t e r s .

- |                               |   |
|-------------------------------|---|
| Sitting-Down-Bulldog.         | (Chief of the Sioux.)<br>Too old for Civilization.                  |
| The Earl of Kensington.       | The Final Product of Civilization.                                  |
| Bull-Puppi-Sik-Um-Sah!        | (S. D. Bulldog Jr.)<br>A Semi-Civilized Swell.                      |
| War-Cloud.                    | Civilized up to his Chin.   |
| Faun-of-the-Glen.             | (Miss Marie Louise Bulldog.)<br>Fully Civilized, and a trifle more. |
| The Marchioness of Belgravia. | A Flower of Civilization.   |

S C E N E .

The Drawing-Room for the Sioux Chief.

The drawing-room is supposed to open, on one side, to the sleeping apartment of the Chief and his family. Upon the other side it opens to his kitchen and the Great West. In the distance a view of Early Morning in Dakota, during October. In the foreground it is in the month of June, with sunset effect.

Note to Management -- Pronounce the name of Bull-Puppi-Sik-um-Sah, -- Bull-Puppi-Sik-Um-Sah.



N o t e

The Acting of this Burlesque.

It is absolutely essential, for the proper effect of the Burlesque, that it be acted with as much earnestness and seriousness throughout -- so far as the spoken lines are concerned as if it were a play of real life. The slightest evidence that the actors intend to do or say anything "funny" will destroy the tone of the whole piece from beginning to end. If any "gags" are introduced, the management should exercise the utmost care to see that they agree in tone with the rest of the lines, and are not mere jokes to make the audience laugh. The Author, himself, has carefully avoided anything of this kind. A pun, however good, would endanger the effect of the whole piece. Play it as a genuine society drama throughout.

B. H.

The Acting of this Harlequin.

It is absolutely essential, for the proper effect of the Harlequin, that it be acted with as much earnestness and seriousness throughout -- so far as the spoken lines are concerned as if it were a play of real life. The slightest evidence that the actors intend to do or say anything "funny" will destroy the tone of the whole process from beginning to end. If any "gags" are introduced, the management should exercise the utmost care to see that they agree in tone with the rest of the piece, and must not use jokes to make the audience laugh. The Actor, himself, has carefully avoided anything of this kind. A man, however good, would endanger the effect of the whole piece. It is a genuine society drama throughout.

R. H.

S c e n e:--

(Exterior. Woodland. Overhanging trees. Flowers &c. Bright Spring foliage. The distance a highly colored Autumn view. Rising sun light. Whittredge's Painting, "The White Hills in October" a good model for distance. On the left at 2 or 3 a squalid Indian wigwam. Up C. three rough poles suspending a kettle over a fire. A set of brightly colored and very elegant drawing-room furniture distributed about stage. An elaborate chandelier hanging C. A grand piano up R. Sofa, chairs &c. Handsome hall-tree at L. l. E. near it a small gilt table, with card receiver and silver salver. Centre-table down R. with ornamental books cigar-stand, cut-glass decanter of brandy, glasses &c. A string of Scalps and a string of wampum on the hall-tree; also a tomahawk and an umbrella. A swinging-bell on spring attached to limb of tree, L. l. E., with a cord to be pulled from within, L. A bell-cord and tassel hanging from the tree, R. l. E., to pull a bell (which is to be heard without) R. Various articles of elegant bric-a-brac, &c. about stage; vases hanging by strings from the trees; plates attached to the trunks, as on walls of drawing-rooms, &c. &c. Three or four oil paintings in gilt frames hung upon trees; one, if room on stage, standing upon a handsome easel.)

Discovered:-- Sitting-Down-Bulldog? He is sitting on the ground, L. C. cross-legged, playing on a tom-tom and singing a monotonous Indian Chant. He is dressed in an old blanket; old battered high hat; vest turned wrong side out, with bright colored lining; leggings; an old beaded







moccasin on one foot, a worn and muddy shoe on the other; war-paint! long, unkept, straight, black hair. On the opposite side of the stage an Indian is sitting on the ground. (War-cloud) He is completely enveloped in an ornamented blanket, showing his head above it. His face is deeply and savagely marked with war-paint; a bald scalp, except a top-knot of black hair, from which long-eagle feathers depend down his back. He is the very picture of a taciturn and fierce Indian warrior. He looks steadily before him without movement of any kind, during all that follows until he rises.) Music. Indian Chant.)

### "Voices of the Forest"

#### Bulldog.

This is a comic Indian Chant, with tom-tom and orchestral accompaniment monotonous and without English words; simply a guttural rignarole of syllables and grunts imitative of the well known "Indian Chant" The orchestral accompaniment may give it variety by various unexpected effects on different instruments. The chant ends with a refrain, to be recurred to frequently hereafter. This refrain should have a lively melody, sustained rather by the leader's instrument than by the singer; with voices without, representing birds and animals, by the other two gentlemen of the company. After the Chant and the refrain once sung, Bulldog rises, hangs his hat and tom-tom on the hall-tree, L. crosses to table R. pours a glass of brandy from cut-glass decanter; drinks it; takes a cigar from stand and lights it. This business is all deliberate, with a slight orchestral accompaniment,



which continues during the following address to the Audience. Bulldog delivers this in a plain, simple business-like manner. He may, if desirable, move a luxurious arm-chair to front, C. and deliver part of the words sitting.

Bulldog.

Ladies and gentlemen: It is evident to my mind, that there must be many persons in the Audience who do not fully understand the exact meaning of the song, in my native Indian language, which I have just been rendering. I make the remark without desiring to throw any reflection on the high culture of this audience; and I trust you will not regard me as egotistical, if I take the liberty of explaining to you what I have been singing, in the simplest possible English. I have been induced to enter into this explanation only at the earnest request of the author. I told him it was hardly fair to ask an Indian War-Chief to do a thing of this kind, even to accommodate an audience; but the Author insisted that he couldn't think of any other way to begin the play. Trusting, therefore, that I shall succeed in making everything sufficiently clear to you to enable us to go on with the piece, I will proceed.

(Music Refrain.

The slight orchestral accompaniment suddenly swells into the Refrain; a and Bulldog sings it, with voices without as before. Near the end, he stops abruptly and hushes the orchestra.)

I beg your pardon ladies and gentlemen, I dropped into my native dialect again quite unconsciously. As I was going on to remark; my name is Sitting-Down-Bulldog. I am Chief of the Sioux Nation. The United States Government has placed us on a Reservation, and it is now trying to civilize us. The experiment has thus far been highly gratifying in its results. Nearly all the members of the tribe are dead; -- or missing. General Sherman insists that they are missing; and he's trying to find them.

(Music Refrain.

The accompaniment suddenly swells into the refrain again; Bulldog singing it with voices and hushing it abruptly as before.)

Civilization has had the same effect in our Reservation as on our tribe. Most of that, also, is missing. What there is

Why is it that the people of the world are so  
ignorant of the things that are going on in the  
world? It is because they are so busy with their  
own little lives that they have no time to  
think of the things that are going on in the  
world. They are so busy with their own little  
lives that they have no time to think of the  
things that are going on in the world.

Why is it that the people of the world are so  
ignorant of the things that are going on in the  
world? It is because they are so busy with their  
own little lives that they have no time to  
think of the things that are going on in the  
world. They are so busy with their own little  
lives that they have no time to think of the  
things that are going on in the world.

Why is it that the people of the world are so  
ignorant of the things that are going on in the  
world? It is because they are so busy with their  
own little lives that they have no time to  
think of the things that are going on in the  
world. They are so busy with their own little  
lives that they have no time to think of the  
things that are going on in the world.

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ignorant of the things that are going on in the  
world? It is because they are so busy with their  
own little lives that they have no time to  
think of the things that are going on in the  
world. They are so busy with their own little  
lives that they have no time to think of the  
things that are going on in the world.

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ignorant of the things that are going on in the  
world? It is because they are so busy with their  
own little lives that they have no time to  
think of the things that are going on in the  
world. They are so busy with their own little  
lives that they have no time to think of the  
things that are going on in the world.

left of it you see before you. The foreground belongs to us. The background belongs to our -- Agent -- and others -- in Washington and elsewhere. The Agent and myself are intimate friends. He declines to accept the theory that any members of the tribe are missing; and he continues to distribute blankets as usual. Eight thousand a year. We divide them equally, he takes three fourths, and I have the rest.

(He breaks suddenly into Indian, a moment. Speaking not singing. A series of guttural grunts &c. with earnest expression and gestures, and as if the audience could understand him.)

Two is one half of eight, and six is the other half.

(Again speaks earnestly in Indian)

The Agent says I'm not sufficiently Civilized yet to understand arithmetic. I don't

(Music Refrain.)

The refrain again; this time through to the end.)

The author only desires me to add, ladies and gentlemen, that I have done everything in my power to assist the United States Government in its philanthropic efforts to civilize my race. I sent my only daughter to be educated in New York, and finished in Paris; and I have obtained this elegant set of furniture and the grand piano, from the East, at an expense of one thousand blankets.

(The bell on tree L. 1. E. rings violently. The Indian down R. who has made no sign or action from the beginning, rises from his blanket, dropping it where he sat. He is dressed in a complete dress-suit; white tie, white gloves, polished boots, &c. &c. Everything below his chin the perfect swell waiter, but the Eagle-feathers hang down his back and his face and scalp are those of a fierce Indian warrior. All but his head has been concealed under the blanket up to this moment. He crosses L. with the grave manner of a trained waiter, takes the silver salver, near hall-tree, and goes out L. 1. E.)

Callers! War Cloud! (Calling out.) We're not at home. Some of that Apache tribe, I suppose! next reservation twenty-five feet square. To-morrow is Paun's regular reception

1. General State Investigation Board (GIB)  
2. Michigan State Police Department (MSD)  
3. Michigan State Police Department (MSD)  
4. Michigan State Police Department (MSD)  
5. Michigan State Police Department (MSD)  
6. Michigan State Police Department (MSD)  
7. Michigan State Police Department (MSD)  
8. Michigan State Police Department (MSD)  
9. Michigan State Police Department (MSD)  
10. Michigan State Police Department (MSD)

Two in one half of ...  
(1) ...  
... to under-

The author only describes the... I have done everything in my power to assist the United States Government in the... I sent my only... I have in Paris... at an expense of

The first of these is the fact that the  
 second of these is the fact that the  
 third of these is the fact that the  
 fourth of these is the fact that the  
 fifth of these is the fact that the  
 sixth of these is the fact that the  
 seventh of these is the fact that the  
 eighth of these is the fact that the  
 ninth of these is the fact that the  
 tenth of these is the fact that the

[illegible]



day -- Thursday.

(Re-enter the Indian Servant, L. 1. E. with three cards on salver which he takes to Bulldog C. He reads cards.)

"Mrs. Bald-headed-Eagle." Her Husband's entire income is only seven hundred blankets -- after deducting the Agent's Commission. "Miss Bald-Headed-Eagle" -- "Miss Gazelle-of-the-Prairie" Bald-Headed-Eagle". War-Cloud --

(A few words of Indian gibberish to the servant, then in English!)

Miss Bulldog is never at home to the Bald-Headed-Eagles.

(Replacing the cards on salver. The servant deposits them on table L. crosses to R. C. where he stands rigidly.)

Old Bald-Headed-Eagle is trying to lay me out on civilization. But he can't take my scalp yet! He's just got a new set of drawing-room furniture, too. But he didn't send one of His daughters to be educated in New York, and finished in Paris! He's got a new grand piano, too. But neither of his girls can play on it. To hear my girl give one of her civilized Parisian war-whoops, and go for that piano -- Wh-o-o-p!

(Giving a rolling Indian whoop patting his lips with his hand)  
Old Bald-Headed-Eagle isn't in it.

(War-dance accompaniment suddenly and strangely. As Bulldog gives the whoop, he goes into the peculiar motions of the Indian dance. The servant in dress-suit, still standing L. C. rigidly, begins the same motions of the knee, without leaving his place, and looking solemnly front. Bull-dog moves to hall-tree, takes tomahawk and umbrella, tosses the latter across to the servant, who catches it. They dance the war-dance together, with full and resonant orchestral accompaniment, the kettle-drum predominating, in imitation of the tom-tom. Occasional rolling war-whoop from Bulldog. They flourish the tomahawk and umbrella, alternately, crouching before each other.)

[illegible]

Old Bald-head - "I don't like it. I say so out on civilization.  
But he can't take my snail yep! He's just got a new set of  
drawing-room furniture, too. But he didn't know one of his  
daughters to be educated in New York, and finished in Paris!  
He's got a new grand piano, too. But neither of his girls  
can play on it. The boys my wife gave one of her civilized  
Parisian wags - and go for that piano -- Ah-o-o-p!

(Moving a rolling pin over which putting the lips with its hand)  
Old Bald-head - "I don't like it."

(War-dance, accompanied suddenly  
 and abruptly. A girl then gives the  
 word, he sees into the distance no-  
 thing of the Indian dance. The girl  
 goes in dress-suit, still standing  
 in the middle, with the same po-  
 sition of the hands, before leaving  
 the place, and looking solemnly front-  
 ward. She now goes half-way, then  
 back, then in circles, then in the  
 latter corner to the doorway, who  
 catches it. Then she goes the way  
 back together, with full and reso-  
 lute, and accompanied, the  
 Indian-dance is finished, in this  
 position of the feet. Occasional  
 rolling war-whoop from midway. They  
 flourish the tom-tom and war-whoop  
 alternately, growing before each  
 other.)



## Indian War-Dance,

## Bulldog and Servant.

Bulldog finally flourishes his toma-  
hawk over servant, crouching before  
him; and gives an unearthly whoop,  
louder than all the others. Enter  
the Faun-of-the-Glen, L. U. E.

She rushes in and strikes a picture-  
esque, deprecating attitude.

Tableau. Bulldog lowers his toma-  
hawk and moves L. abashed. The ser-  
vant rises and assumes rigid wait-  
er's attitude.) R!

Faun

(C. drawing up with very dignified and elegant manner.) Papa,  
dear! A war-dance! In our very drawing-room! I am ashamed  
of you, papa! (arranging her glove.) Nothing could be more  
vulgar!

Bulldog

Vulgar! to her own father! That comes of educating a girl  
in New York and finishing her in Paris.

(The Faun's costume is a picturesque  
combination of modern fashion and  
the conventional Indian Princess  
dress. The skirt falls to below  
her knee, with forest leaves and  
flowers wreathed gracefully about it.  
Dainty pink or other colored French-  
heeled gaiters. Waist high and  
neatly fitting at the throat, or of  
whatever may be of the most fashion-  
able shape for New York belles.

Long, many-buttoned kid gloves.  
Coiffure of latest style, artistic-  
ally ornamented with a few charac-  
teristic Indian feathers. An ele-  
gant fan. Perhaps a parasol, &c.  
&c. &c. Her face, for best effect  
should be of a light but decidedly  
Indian hue; but this is not abso-  
lutely essential. The Faun's manner  
must be that of a refined and ele-

1. The first of the three is a  
 2. very small and slender bird with  
 3. a long and pointed bill. The  
 4. second is a larger bird with a  
 5. more robust build and a shorter  
 6. bill. The third is a very large  
 7. and powerful bird with a very  
 8. long and thick bill.

of your report! (Continued on page 2)

in New York and Washington for a year.

[illegible]

gant society young lady, with a touch of affection; bright and lively; but sometimes, as after her first entrance, very dignified. As she addresses her father, servant and others, she arranges her gloves, as above, dallies with her face, touches her coiffeur, glances at her skirt &c.)

Faun

War-Cloud, you may retire. (The servant starts) One moment. (He stops.) You may run over to the Pi-Ute reservation, and ask Mrs. Bull-dog-on-fire if she will kindly lend me her copy of Zola's last French novel.

(Exit servant gravely, R. l. E.)

Bulldog.

Good religious girl, Faun is. She dotes on French Sunday-School books.

Faun

I am really astonished at you father. After the efforts I have made, since my return from abroad, to impress upon you the fact that no civilized gentleman ever indulges in such a thing as a "War-dance." And you have put on your war-paint again to-day. It is unworthy, father, of any gentleman who moves in polite society. It is positively vulgar.

Bulldog

Vulgar! a war-dance, vulgar! When her mother was a young squaw of her age --

Faun

"Squaw!" -- young "lady", papa!

Bulldog

When her mother was a young lady, it was the easy grace with which I danced the war-dance that first won for me her maiden heart. War-paint, vulgar! She calls her old father, the War-Chief of the Sioux -- she calls me -- vulgar! My child! (Turning towards her with great dignity.) Daughter of the fierce warrior of the Plains and the gentle Wildflower of the Valley -- when I -- (Raising his arm majestically and pointing to the distance.) When I shall have gone on my solitary journey to the Happy Hunting Ground --



Faun

I beg your pardon, papa; in New York we call it "Heaven."

Bulldog

(Turning down.) New York knows damned little of that subject. So far as a western man like myself can judge from the newspapers, what little it does know it learns from Brooklyn.

Faun

My dear father, I must call your attention to another serious breach of *étiquette*. You have not been civilized. I have. You must never swear, papa.

Bulldog

Never swear! It's the highest point in civilization I have ever reached.

Faun

In the presence of a lady.

Bulldog

I never met a white man that didn't swear.

Faun

When ladies are not present, nothing is more civilized, I believe. C'est une autre chose, mon pere.

Bulldog

Eh?

Faun

Mais chacun a son gout.

Bulldog

H'm?

(The Faun speaks a sentence in Indian gibberish, as if translating to him.)

O--h! Why the devil didn't you say so? (Aside.) They taught that girl French in New York --and she spent six months in Paris without forgetting it.

(He speaks to her in "Indian.")

Faun

Undoubtedly, my dear father. But, by the bye --

(She continues the sentence in Indian.)

"The New York Times" call it "Heaven."

Turning down (New York Times) dated little of that subject. As far as a western man like myself can judge from the news-  
papers, what little it does show is from the Brooklyn.

Y don't father, I will call your attention to another serious  
reach of stupidity. You have not been civilized. I have.  
I must give you, now.

It is the highest point in crystalline and I have

the presence of a

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-of T, be... ..  
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in Paris without forgetting it.

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group and the experimental group. The control group received the standard treatment, while the experimental group received the standard treatment plus the additional treatment. The results were compared between the two groups.

Bulldog

To a certain extent. At the same time --

(He continues in Indian.)

Faun

What you say is very true, papa; and yet --

(She continues in Indian.)

Bulldog

How much will it cost?

Faun

Let me see --

(Continues in Indian.)

Bulldog

I'll think of it.

Faun

Oh, n'importe, papa -- n'importe! Tra-la-la-la. (Turning up stage and running over the keys of the piano.) Tra-la-la-la.

Bulldog

The Bald-Headed-Eagle girls are nowhere! There isn't a white girl in America that can look down on her venerable father with more supreme contempt.

(The Faun sings. Bulldog strolls up; glances at the kettle, gives it a stir or two with a long stick and walks out, L. U. E.)

S o n g

"Finished in Paris."

The Faun.

(Either in the interval music, or after the song is finished, the Faun dances daintily, in a manner appropriate to her character; with pretty affectations of manner; using her fan, arranging her gloves, opening and swinging a parasol! &c. &c. Perhaps the best way is to go through these notions as she sings the lines, with a dance at the end of the song.)



Unlabeled  
-- this side --  
(the container is Indian.)

Unlabeled  
-- and yet --  
(the container is Indian.)

Unlabeled  
--  
(the container is Indian.)

Unlabeled

Unlabeled  
--  
(the container is Indian.)

Unlabeled  
--  
(the container is Indian.)

Unlabeled  
--  
(the container is Indian.)

Unlabeled in the

Unlabeled

Unlabeled  
--  
(the container is Indian.)



# Finished in Paris

## Original Song

by

Henry S. Leigh.

### I

I was "finished" in Paris, and who can deny  
 That I'm up to the style of to-day ?  
 Could you hope to discover, where'er you may try,  
 Such a model of "Chic", q'il vous plait ?  
 There's a dash, there's an ease, there's an elegant grace  
 And a kind of a je ne sais quoi,  
 That we learn in that simple particular place.  
 Here's a proof in your model, C'est Moi!  
 Finished in Paris! Oh joy, oh delight!  
 Am I not nearly perfection or quite ?

### II

For your pert little misses New York's pretty well,  
 Where I went long ago to a school;  
 I was taught how to write, how to cypher and spell,  
 And I looked all the time like a fool.  
 I could punish my scales, I could sprawl through a dance  
 I could sing with a horrible squeak.  
 It was only much later, on getting to France,  
 That I learned what is called la Murique.  
 Finished in Paris! Oh, joy, Oh delight!  
 Am I not nearly perfection or quite ?

### III

I remember the days when a mild little joke  
 Would my sense of propriety vex; --  
 And I blushed like a poppy whenever I spoke  
 To a soul of the opposite sex.  
 I am fond of a jest, and can make it myself --  
 Now the end of my training is o'er;  
 And my blushes are carefully placed on the shelf,  
 To be worn, very likely, no, more.  
 Finished in Paris! Oh joy, Oh delight!  
 Am I not nearly perfection or quite ?

Printed in Paris

Original Copy

Vol. 2. 1841.

I

I was "elated" in Paris, and who can deny  
that it was up to the night of 25th  
Could you have to discover, where, or why, say,  
Such a model of "Paris", and your place?  
There's a dash, there's an ease, there's an elegant grace  
And a kind of a life and soul,  
That is found in that simple, beautiful place.  
Here's a proof in your hand, Paris! Paris!  
Finished in Paris! Oh joy, oh delight!  
Am I not nearly perfection on earth?

II

For your part little known was Paris's beauty, still,  
What I was looking for to see,  
I was looking for to write, how to capture and speak,  
And I looked all the time like a fool.  
I could praise my soul, I could praise through a glass,  
I could sing with a possible speech.  
It was only, only later, on getting to France,  
That I learned what is called Paris.  
Finished in Paris! Oh joy, oh delight!  
Am I not nearly perfection on earth?

III

I remember the day, when a wild little Paris  
Would my hands of property vex; --  
And I danced like a gypsy whenever I spoke  
To a girl of the opposite sex.  
I am full of a jest, and am almost myself --  
On the end of my training in Paris.  
And my speech is sweetly placed on the whole,  
To be worth, very likely, to serve.  
Finished in Paris! Oh joy, oh delight!  
Am I not nearly perfection on earth?

## IV

'Tis the queen of all cities in Progress and Art;

'Tis the centre of music and mirth;

Ev'ry true-born American thinks in his heart

It's a Paradise place upon earth.

But if anyone present is eager to find

All the wonders that Paris can do,

Or a sample of what she can give to mankind,

It is under nose, voyez vous!

Finished in Paris! Oh joy, Oh delight!

Am I not nearly perfection or quite?

Faun

(At card-table L.) Callers during my absence. Mrs. Bald-Headed-Eagle and her two daughters. Nice girls but so uncultivated. They have never been to Paris. Ah, the post-man has been here. A letter for me. The postman hasn't called before for six months. Papa has had all the stage-coaches robbed lately. It is very inconvenient. From the Marchioness of Belgravia! the dearest and warmest friend I had in Europe. Postmarked "Chicago." She is already in America! (reads letter.) "My darling Marie Louise -- My brother, the Earl of Kensington and myself --m-m-m The Earl has heard so much of you from me, he is impatient to make your acquaintance-m--m--m--m--m--m--"

(Bulldog strolls in L. U. E. and down R.)

They should be here by this time. I--I wonder -- Oh, papa, dear! Did you and brother arrange to rob the last stage-coach the one that is coming now?

Bulldog.

Bull-Puppi-Sik-Um-Sah is now on a business tour; and he will probably take that in.

Faun

Oh, papa! The Marchioness of Belgravia, who became my most intimate friend, during my recent visit to England, on my return from Paris, is undoubtedly in that coach, with her brother, the Earl of Kensington, who is coming here with the avowed purpose of offering me his hand.

Bulldog

That's awkward.

IV

'Tis the queen of all cities in Progress and Art;  
'Tis the centre of music and mirth;  
Every true-born American thinks in his heart  
It's a Paradise placed upon earth.  
But if anyone present is eager to find  
All the wonders that Paris can do,  
Or a sample of what she can give to mankind,  
To its index nose, voilà, voilà!  
Finished in Paris! Oh joy, Oh delight!  
Am I not nearly perfection or quite?

Paris

At card-table (L.) John during my absence. Mrs. Bald-  
headed-Eagle and her two daughters. Nice girls out so much-  
ivated. They have never been to Paris. Ah, the post-man  
has been here. I letter for me. The postman hasn't called  
before for six months. Paris has had all the stage-coaches stop-  
ed lately. It is very inconvenient. From the Marchioness  
of Belgrave, the dearest and warmest friend I had in Europe.  
ostmarked "Chicago." She is already in America! (reads let-  
ter.) "My darling little Louise -- My brother, the Earl of  
Kensington and myself -- a -- a -- The Earl has heard so much  
of you from me, he is impatient to make your acquaintance --

(William arrives in L. U. E. and down)

They should be here by this time. I -- I wonder -- Oh, papa,  
dear! Did you and brother arrange to stop the last stage-coach  
the one that is coming now?

William

William-Puppi-Six-va-Son is now on a business tour; and he will  
probably take that in.

John

Oh, papa! The Marchioness of Belgrave, who became my most  
intimate friend, during my recent visit to England, on my re-  
turn from Paris, is undoubtedly in that coach, with her broth-  
er, the Earl of Kensington, who is certainly here with the avo-  
purpose of offering us his hand.

William

That's awkward.

Faun

I do wish that you and brother would give up stage-coach robbing entirely. It is such a vulgar business.

Bulldog

Now she's ashamed of my regular business! Robbing stage-coaches, vulgar!

Faun

You have to kill people, you know, and that is always more or less de trop, in good society. Do you think that Bull-Puppi-Sik-Um-Sah may, perhaps, make one exception in favor of the Marchioness and her brother?

Bulldog

Business is business.

Faun

I do wish you would retire, papa.

Bulldog

My child -- (gravely.) You do not understand the exigencies of my somewhat peculiar position. I have found it exceedingly difficult to keep up the necessary expenses of civilization even under the fostering care of a paternal government, and when engaged in active business pursuits.

Faun

Surely, you have enough, my father.

Bulldog

The merest accident may at any moment deprive me of the chief source of my income -- the blankets of my absent tribe. The government at Washington might appoint an honest Indian Agent.

Faun

But is such an accident probable, papa?

Bulldog

It has never yet occurred. But we must be prepared for any emergency which an inscrutable Providence -- I would say, an inscrutable Government -- may have in store for our race.

Faun

Of course I know nothing about business matters, papa. But -- a gentleman in New York society usually stops robbing his neighbors, and retires from business entirely, as soon as the amount of his savings justifies him doing so.

I do wish that you and brother would give up stage-coach riding entirely. It is such a vulgar business.

Willard

Now she's ashamed of my regular business! Really, it's--  
es, vulgar!

Farm

You have to kill people, you know, and that is always more or less de trop, in good society. Do you think that Bill-Bright-Sik-Um-Say may, perhaps, make an exception in favor of the Marchioness and her brother?

Willard

Business is business.

Farm

I do wish you would retire, papa.

Willard

My child -- (papa-ly.) You do not understand the exigencies of my somewhat peculiar position. I have found it exceedingly difficult to keep up the necessary expenses of civilisation even under the fostering care of a paternal Government, and when engaged in active business practices.

Farm

Surely, you have enough, my father.

Willard

The merest accident may at any moment deprive me of the chief source of my income -- the dividends of my special title. The Government at Washington might appoint an honest Talmage agent.

Farm

But is such an accident probable, papa?

Willard

It has never yet occurred. But we must be prepared for any emergency which an insupportable Providence -- I would say, an insupportable Government -- may have in store for our race.

Farm

Of course I know nothing about business matters, papa. But gentlemen in New York society usually stop tobacco shops, neighbors, and retire from business entirely, as soon as the amount of his savings justifies him doing so.



Bulldog

The Warrior Chief of the Plain will walk in the footsteps of Christian Civilization. I will stop robbing stage-coaches and killing their inmates, as soon as my conscience will permit me to take that important step.

(The bell on tree L. l. E. rings suddenly violently.)

Faun

Ah! (looking L.) Safe! It is the Marchioness, herself!

(Enter the Marchioness of Belgravina, rapidly with outstretched arms, L. l. E.)

Marchioness

My darling Marie Louise!

Faun

Augusta!

Marchioness

Forgive me for not waiting for the servant I was so impatient to meet you again.

Faun

Don't mention it, I am delighted to see you!

(They embrace and kiss R. Bulldog has moved to L. C. Enter the Earl of Kensington, L. l. E. He is on long ulster, with fur tippet and gloves; crush hat, single eye-glass. He walks in very deliberately and stops L. facing Bulldog, and looking at him through his eye-glass. They face each other, both motionless; one with the stolid stare of the Indian; the other with the quiet persistence of the Englishman.)

Faun

Take off your things, at once, Augusta.

Marchioness.

Thank you, no, my dear. We'll not sit down. We are going on to California, you know. I just happened in to introduce

8051

415

rapidly with untreated area. (L. E. 1)

1970-1971

My darling Marjorie Louise!

715

! a f e u y u t

0000010974

to meet you again.

33

distance of the Babylonians.)  
 them; the other with the brief per-  
 one with the staid air of the In-  
 face each other, both motionless;  
 at him through his eye-glass. They  
 stage a formal salutation, and looking  
 He walks in very deliberately and  
 gloves; ornate but entirely eye-glass.  
 long master, with the finger and  
 of Konstantin, I. E. He is on  
 has moved to L. O. Under the Earl  
 (They embrace and kiss.)  
 building.

1954

Take off your things, at once, tonight.

March 1983

to California, you know. I just happened in to introduce  
Thank you, no, my dear. We'll not sit down. We are going



my brother. We'll make you a nice long call on our way back.

Faun

But you'll be so warm in the drawing room with your cloak on. You must stay a little while.

Marchioness.

Very well, my love. But, really, you must excuse my travelling-dress.

(Throwing off opera cloak and lace scarf, and discovering full white ball-dress; coiffeur; twelve button kids; fan, &c. &c.)

We have just had nine hundred miles in the stage-coach -- over the plains -- and it was very dusty.

Faun

Don't apologize, my love. Now, my dear marchioness, you must tell me all the news from New York and Europe. Is the Duchess of Monteaigle well? and Lady Penley? Of course you must have seen the last opera-bouffe -- was it nice and wicked

Bulldog

(Aside) If I'm not introduced to this Englishman damned soon, it'll become embarrassing.

(He and the Earl continue to stare at each other quietly and without the slightest motion on either side, as before.)

Faun

You like it then, (To Marchioness, referring to her own costume) Worth designed it for me, at my own suggestion; appropriate to an Indian maiden you know -- yet something of dear old Paris about it.

March.

Exquisite! in perfect taste, my love.

(Bull-dog still staring at the Earl, addressing him in a few Indian grunts.)

Earl

I beg your pardon.

(Bulldog repeats the grunts)

Really -- I -- ah -- pardon me -- but -- I -- ah --

my brother. We'll make your nice long call on our way back.

Fanny  
But you'll be so warm in the drawing room with your cloak on.  
You must stay a little while.

Marchioness  
Very well, my love. But, really, you must excuse my pre-  
cious dress.

(Throwing off opera cloak and lace  
scarf, and discovering full white  
half-dress; collar; twelve buttons  
knee; fan, etc.)  
We have just had nine hundred miles in the stage-coach -- over  
the plains -- and it was very dusty.

Fanny  
Don't apologize, my love. Now, my dear marchioness, you must  
tell me all the news from New York and Europe. Is the Duch-  
ess of Montagu well? and Lady Penley? Of course you  
must have seen the last opera-house -- was it nice and wicked

Bulldog  
(aside) If I'm not introduced to this Englishman damned  
soon, it'll become embarrassing.  
(He and the Earl continue to stare  
at each other quietly and without  
the slightest motion on either side  
as before.)

Fanny  
You like it then, (To Marchioness, referring to her own  
costume) Worth designed it for me, at my own suggestion;  
appropriate to an Indian maiden you know -- yet something  
of dear old Paris about it.

March  
Exquisite! in perfect taste, my love.  
(Bulldog still staring at the Earl,  
addressing him as a few Indian  
words.)

Earl  
I beg your pardon.  
(Bulldog repeats the phrase)  
Really -- I -- ah -- pardon me -- but -- I -- ah --

(Bulldog draws a long puff; then takes cigar from his mouth and offers it to the Earl to smoke. The Earl draws back, surprised and disgusted, turning front. Bulldog starts back, drawing up indignantly then gives a war-whoop.)

Faun

Oh, papa!

Bulldog

The paleface refuses to smoke the pipe of peace.

Faun

My dear papa!

(Going to him. The Marchioness regards Bulldog through a pair of gold eye-glasses.)

Bulldog.

The Son of the Moon and the Hawk hasn't the slightest objection to digging up the hatchet, if the gentleman wishes him to. I always keep one buried in the backyard -- about six inches deep -- for use in my diplomatic relations with the United States Government. I am perfectly ready to accommodate our guest.

Faun

Really, I hope you will excuse my father. He hasn't been civilized yet.

Bulldog

Civilization be ---

(Faun puts her hand over his mouth)

I am a gentleman of the old school.

Faun

It is my fault. I owe you all an apology. Allow me -- my father, Mr. Sitting-Down-Bulldog -- her ladyship, the Marchioness of Belgravia.

(The Marchioness curtseys low and formally. Bulldog removes his hat and bows with dignity and grace.)

March.

My brother -- his lordship, the Earl of Kensington -- Mr.

My brother -- his lordship, the Earl of Kensington -- he

March.

and bows with dignity and grace.)  
formally. Bulldog removes his hat  
(The Marchioness continues low and

and of Belgravian.  
father, Mr. Sitting-down-Bulldog -- her ladyship, the Marchion-  
ess of Belgravian. It is my fault. I owe you all an apology. Allow me -- my

March

I am a gentleman of the old school.

(Evan puts her hand over his nose.)

Civilization be --

Bulldog

civilized yet.  
Really, I hope you will excuse my father. He hasn't been

March

date our guest.

United States Government. I am perfectly ready to accommo-  
date our guest. inches deep -- for me in my diplomatic relations with the  
too. I always keep one buried in the backyard -- about six  
tion to digging up the hatchet, if the gentleman wishes him  
The son of the Moon and the Hawk hasn't the slightest objec-

Bulldog

gold eye-glasses.)  
yards Bulldog through a pair of  
(Going to him. The Marchioness re-

My dear papa!

March

The palace refused to smoke the pipe of peace.

Bulldog

Oh, papa!

March

then gives a war-whoop.)  
starts back, drawing up indignantly  
snorted, turning front. Bulldog  
Earl draws back, surprised and dis-  
fers it to the Earl to smoke. The  
takes cigar from his mouth and of-  
(Bulldog draws a long sniff; then

Bulldog -- Miss Bulldog.

(All bow with formal dignity.)

Earl

Very happy -- I -- ah -- assure you.

(He takes a handsome meerschaum cigar holder from a case in his pocket.)

Permit me.

(Extending his hand. Bulldog gives him the cigar. He quietly places it in the holder and draws a puff or two.)

Thanks, Havana.

Bulldog

Rosa Concha Colorado, Connecticut wrappers. (Aside) We were on the verge of another Indian war. (Aloud) I say -- Earl --

(Glancing at the Faun who is again chatting with the Marchioness, and punching the Earl under the ribs.)

I say -- Earl --

(Points over his shoulder, raises his leg &c. in the "Amorous-old-man" style)

Fine young squaw! -- eh -- kee! do as I did with her mother -- give her an English war-dance.

(He moves up stage and stirs kettle)

Faun

Pardon me, your lordship -- pray remove your ulster

(She pulls bell-cord hanging from tree R. Bell heard loudly without R.)

Earl

Thank you.

(Removing ulster and furs, discovering full evening dress-suit; white tie; white kids; flowers in button-hole &c.)

Pardon my travelling suit.

(The servant enters R. l. E. and takes the Earl's ulster &c., hanging them on a tall tree R. The Earl stares at him through his glass. He and the servant confront each other and stand face to face. The Earl looks the servant up and down, struck

Buildog -- Miss Buildog.

(All bow with formal dignity.)

Earl

Very happy -- I -- an -- assume you. (He takes a handsome newsmen's cigar holder from a case in his pocket.)

Permit me.

(Extended his hand. Buildog gives him the cigar. He quietly places it in the holder and draws a puff or two.)

Thanks, Havana.

Buildog

Rosa Goncha Colorado, Comstock wrappers. (Aside) We were on the verge of another Indian war. (Aloud) I say -- Earl -- (Glancing at the man who is again chatting with the Marchioness, and watching the Earl under the table.)

I say -- Earl --

(Points over his shoulder, raises his eye to the "horrible-old-man" style)

Five young women -- oh -- keep -- oh -- I did with her mother -- give her an English waltz. (He moves up stage and strikes kettle)

Earl

Parson me, your friendship -- pray remove your master (The public bell-cord ringing from free R. Earl heard loudly without R.)

Earl

Thank you.

(Removing master and Mrs. discover him full evening dress-suit; white tie; white kid; flowers in button-hole etc.)

Parson my travelling suit.

(The servant enters R. I. E. and takes the Earl's master key, handing them on a tall free R. The Earl stares at him through his glass. He and the servant confront each other and stand face to face. The Earl looks the servant up and down, struck



with the identity of their costumes.  
He looks at his white gloved hands;  
then at his own. Then at his white  
necktie; arranging his own as he  
does so. The servant imitates his  
motions. The Earl finally steps  
aside and the servant moves gravely  
L.L.E. the Earl's eyes still on him.)

Earl

In spite of the fact that I am an English nobleman, I -- I am  
 ah -- convinced, at last -- that -- ah -- civilization crossed  
 the Atlantic Ocean before I did.

(Moves L.)

Bulldog

(Looking into the kettle) That's a well-trained dog; he  
 hasn't barked once since he was first boiled. I wonder if  
 they're going to stay to dinner.

Faun

(At piano with March. looking over music) Here is one of  
 your favorite selections. You must sing it for us. I will  
 accompany you, and his lordship shall turn the music for us.

Earl

Certainly -- by all means -- too happy, I assure you. (Bow-  
ing foppishly and dancing across) Particularly pleased, I  
 assure you -- delighted to assist you at the piano.

(Bowing and scraping. She responds.  
She sits at piano. He arranges  
music, leaning over her, smirking  
and chuckling in the usual foppish  
attentive style. She runs over  
the keys looking up at him sweetly)

Ah -- Donizetti -- (Or other composer selected) exquisite  
 touch, Miss Bulldog -- and fingers as exquisite as their touch.

Faun

Ah -- my lord!

Earl

'Pon my honor as an English nobleman, Miss Bulldog. Ha-ha-  
 he-he! (Chuckling and bowing over her)



with the light of their costumes.  
He looks at his white gloves  
then at his own. Then at his white  
waistcoat; then at his own. He  
does so. The servant behind him  
laughs. The Earl finally steps  
aside and the servant moves bravely  
J.I.E. the Earl's eyes light on him.

Earl

In spite of the fact that I am an English nobleman, I -- I am  
am -- convinced, at least -- that -- that -- civilization crossed  
the Atlantic Ocean before I did.  
(Nods J.I.)

Unditch

(Looking into the kettle) That's a well-braised dog; he  
hasn't barked once since he was first boiled. I wonder if  
they're going to stay to dinner.

Paul

(At piano with March, looking over music) Here is one of  
your favorite selections. You must sing it for me. I will  
accompany you, and his lordship shall turn the music for us.

Earl

Certainly -- by all means -- too happy, I assure you. (Bow-  
ing forwardly and dancing around) Particularly please, I  
assure you -- I should be glad to assist you at the piano.

(Singing and strapping the piano)  
The site of France. The garden  
music, falling over her, thinking  
and chuckling in the usual English  
attentive style. She runs over  
the keys looking up at his (singing)

Ah -- Bonaparte -- (Or other composer selected) exultant  
touch, Miss Unditch -- and fingers as expert as their food.

Earl

Ah -- my lord!

Earl

For my honor as an English nobleman, Miss Unditch. He has  
been! (Chuckling and bowing over her)

Bulldog

(Having been watching them contemptuously; moving down L.)

That's what he calls an English war-dance, I suppose. D-a-m-n civilization.

(He crawls through entrance of wigwan L.C. and disappears. The Marchioness sings.)

Operatic Selection: French or Italian.

(The Faun accompanies, or appears to do so, at piano, with flirtation business between her and the earl. The Marchioness moves from front as she sings, with music in her hand. Orchestral accompaniment.)

Faun

(At end of selection rising and moving down to Marchioness R.)

Bravo! bravissima! Your voice is as delicious as ever, my dear Marchioness. The upper register is charmingly clear.

March:

Thank you, my darling. Do you keep in practice?

Faun

Only so-so. It is so discouraging in our society here. The Pi-Utes are hardly beyond the tom-tom; and even the Apache's prefer a simple English melody to a classical symphony from Beethoven. (March crosses to R.C.)

Earl

Old Italian Master -- (staring through glass at one of the oil paintings) Ah -- Landseer -- (at another) Sir Joshua Reynolds -- (another) By-the-bye, Miss Bulldog -- (looks at a plate on tree) Ah -- Majolica (Mayolica) did my sister, the Marchioness, tell you -- (his hand on a vase which hangs from tree) Limoge (Leemozhe) did she mention a little -- ah -- incident -- that happened to us on our way here? The -- ah -- the stage-coach was -- ah -- robbed -- you know.

Faun

Robbed!

March.

Oh, yes -- I really forgot to mention it.

Earl

All the rest of the passengers were -- ah -- murdered, you know.

Faun

(Aside) They will discover my father's business -- and it is so vulgar.

March.

In the first joy of meeting my old friend, the fact that all our fellow-passengers were killed, and we only escaped by a miracle, quite slipped my mind. One of the gentlemen who assaulted the stage-coach was just about to kill me also, when a young Indian Prince, who seemed to be the leader of the party, requested him not to do so. (Romantically) We seemed to understand each other's thoughts in a moment.

Faun

(Aside) My brother!

March.

Forgive my blushes.

Faun

She is in love with him!

March

At my particular request, the young Indian Prince consented to save my brother's life, also.

Earl

Y-e-s. He was -- ah -- particularly polite to both of us. But we cannot remain long, Miss Bulldog. Permit me to remark that a personal interview fully confirms my previous impressions. As my sister intimated to you in her last letter, I dropped in merely to make you a proposal of marriage.

Faun

I am deeply sensible, my lord, of the overwhelming honor thus extended by any English nobleman to an American lady. (De-murely)

Earl

Y-e-s. Certainly. Allow me to offer you, in person, my heart and my estate.

Faun

Believe me! my lord, I have a true woman's nature -- I accept them both.

Earl

Also, my title.

Faun

I can so far overcome my Republican prejudices, my lord, as to accept that, also.

(Extending her hands. Orchestra begins introduction. The Earl crosses and kisses her hand.)

Duet: "Heart, Title and Estate."

(Original: Henry S. Leigh)

Earl

Accept my vows, enchanting girl;

Believe me, I can claim

The noble rank of English Earl

And our ancestral name.

Faun

To princely wealth and boundless land

I gladly link my fate:

I take your title, take your hand,

Your heart and your estate.

Refrain: Both.

Ah, love, young love, can feel no fear,

And need not doubtful wait,

When lover brings his lover dear

A title and estate.

II

Faun

I love your wealth, I love your lands,

Much more I cannot say:

The church at least will join our hands,

Let hearts be where they may.

Earl

The place of spouse, the place of wife,

I ask you now to fill:

And, if you fail to cheer my life,

I'll seek for one that will.

Refrain: Both  
 Ah, love, young love -- &c. &c.

III Earl  
 In England all our peers may claim  
 The right of British caste.  
 Our ladies fair adorn our name  
 When love may long be past.

Faun  
 Convenient plan -- I freely make  
 This vow, before we part:  
 Your hand, your title I will take,  
 And risk, my lord, your heart.

Refrain: Both.  
 Ah, love -- young love -- &c. &c.

(At the end of the duet, the Earl has his arm about the waist of the Faun, and her head rests affectionately on his shoulder. A loud war-whoop without, R.U.E. All start.)

March.  
 That voice!

Faun  
 My brother!

March  
 Your brother ?

Faun  
 Bull-Puppi-Sik-Um-Sah.

Earl  
 There is something familiar about that voice.

(The war-whoop again out R.U.E.)

March.  
 It must be he.

Faun  
 You must really excuse my brother. He is only half-civilized. He accompanied Red Cloud to Washington a few years ago. Of course he picked up a little, in the way of civilization; but there isn't much to learn, in that direction, at Washington, you know, even for a white man.

(Another war-whoop R.U.E. Bulldog re-appears on all fours, in entrance of tent, L.C. and gives a war-whoop in reply.)

Faun

Oh, papa!

March.

It is the Indian Prince! Be still - my heart.

(Music introductory to following song. Old Bulldog crawls out and dances Indian fashion down L. The Earl and Marchioness retire R. Bulldog gives another whoop. It is answered without by Bull-Puppi-Sik-Um-Sah, who comes in R.V.E., dancing down C. without seeing the Earl and the Marchioness. He sings.)

(This song is sung with words and business between the stanzas as below.

Bull-Puppi-Sik-Um-Sah's costume is a mixture of a young Fifth Avenue swell's walking suit, and the conventional Indian dress. A neatly fitting sacque coat, with stylish scarf and latest cut of collar neat vest, watch and guard, when he opens coat. A derby hat, kid walking gloves; a cane; gold eye-glasses or single glass; a cigar. Button-hole bouquet. Embroidered Indian leggings and beaded moccasins. War paint on face. Smooth scalp with top-knot and feathers under hat, to be seen afterwards.)

"The semi-Civilized Swell"

(Original Song)

by

Henry S. Leigh.

I.

A young semi-civilized savage am I;

And a host of adventures I've had, by-the-bye  
 Since the chiefs of our tribes -- on diplomacy bent  
 In a delegation to Washington went.  
 I was anxious to travel, and eager to learn,  
 So that most of the states I've explored in their turn

And I candidly think I may venture to say,  
 That I've picked up a notion or two on my way.

(Refrain)

Yes, Bull-Puppi-Sik-Um-Sah knows pretty well  
 That, if halfway a savage, he's halfway a swell.

(Speaks) Well, gov'ner, how's your scalp, old man. Faun,  
 old girl: I've been out on a business tour. (Sings.)

Yes, Bull-Puppi-Sik-Um-Sah knows pretty well,  
 That, if halfway a savage, he's halfway a swell.

(Interval music. Bull-Puppi dances  
 on steps R and L.

March.

(Through interval music.) It must be he! I do not recog-  
 nize the dress -- but -- (Looking at him through her glasses)  
 possibly he has changed it. That voice -- that face -- I  
 cannot be mistaken!

Earl

(Looking at him through glasses) My -- brother-in-law!

II

A wigwam is all very pleasant, I know  
 If its walls are adorned by the scalps of the foe,  
 Still I fancy a fellow more pleasantly lives,  
 In the comfort a house on Fifth Avenue gives.  
 'Tis a pleasure, perhaps, to be all running loose,  
 When we're hunting the buffalo -- tracking the moose;  
 Yet I seem to be quite as content and at home,  
 When I'm trotting my nag in the Park of Jerome.

(Refrain)

Yes, Bull-Puppi-Sik-Um-Sah knows &c. &c.

(Speaks) Well, old man, I attended to that last bit of busi-  
 ness -- stage-coach. Five hundred bricks!

(Bulldog gives a rolling whoop.  
 Bull-Puppi does the same and sings.)



Yes, Bull-Puppi-Sik-Um-Sah knows pretty well,  
That, if halfway a savage, he's halfway a swell.

(Interval music, dance or steps)

Earl

Charming young dog! He deserves a dinner in Boston --

March

(Through interval music) It is the prince

Faun

(Aside R.) It cannot be helped. They will discover my father's business!

Bull Puppi

(Stopping the dance: music ceases.) I've made a very good trip, gov'nor.

Bulldog

My dear boy, I was afraid you had been neglecting your business engagements.

Bull-Puppi.

Neglecting? I know of nothing in my career as a young business man, my dear father, to justify you in a suspicion of that nature. Since you did me the honor to take me in as a partner, I have always made the interests of the firm my first consideration. S. D. Bulldog & Son! You may rely upon the promptness and discretion of the junior partner, under all circumstances.

### III

The prairie looks all very well in its way,  
But against Saratoga therè's nothing to say;  
For the squaws of the white man, it's pretty well known  
Are as nicely and properly dressed as our own.  
We are happy, no doubt, in our villages here,  
And the trees and the lakes to the red men are dear;  
But for fun and for frolic, for mischief and mirth,  
Coney Island is not quite a hell upon earth.

(Refrain)

Young Bull-Puppi-Sik-Um-Sah knows &c.

(Speaking) In the course of the present transaction, my dear father (wiping glasses with silk handkerchief) we found it de-

sirable to kill six passengers and the driver.

(Bulldog gives a whoop, followed by  
Bull-Puppi, who sings.)

Young Bull-Puppi-Sik-Un-Sah knows pretty well,  
That, if halfway a savage, he's halfway a swell.

(Interval music. Dancing or step-  
ping up R. and L.

Faun

(Through interval music) Oh! if father were only a profess-  
ional man -- a lawyer or a clergyman --

March

What grace! what an air!

Bull-Puppi

(Stopping the dance: music ceases) Yes, guv'nor, (Looking  
at note-book) Six passengers and a driver.

Bulldog

Did you bring their scalps along, my boy?

Bull-Puppi

Scalps? Pardon me, father. The practice of detaching  
scalps from the heads of their original proprietors -- (Trif-  
ling with watch guard) is now considered vulgar.

Bulldog

Vulgar! now he's at it. Scalps -- vulgar!

March.

Such refinement,

Bull-Puppi

When I was in Washington and New York, father, with your es-  
teemed predecessor Ted Cloud, I learned that it was quite  
possible to rob people, effectively and with highly commend-  
able thoroughness, without the slightest interference with  
their natural hair. You have not been civilized, father,  
to a certain extent, I have. I spent two Sunday afternoons  
on Fifth Avenue, I was enabled to study the customs and man-  
ners of civilized young gentlemen -- passing to and from  
church -- many of them engaged during the week days, in our  
own line of business. I trust I have profited by my obser-  
vations.

vicious.

own line of business. I trust I have profited by my own  
terms of civilized young gentlemen -- passing to and from  
on Fifth Avenue. I was enabled to study the customs and man-  
to a certain extent. I love. I spent two Sunday afternoons  
their natural hair. You have not been civilized, father,  
able thorough manner, without the slightest interference with  
possible to the people, effectively and with highly conserva-  
teemed proper and good. I learned that it was quite  
When I was in Manhattan and New York, father, with your ex-

W. J. P. P.

such terrible

March

Vulgar! Now it's at it. Scandal -- vulgar!

W. J. P. P.

in this world is now considered vulgar.  
scandal from the hands of their original proprietors -- (Trif-  
colossal. Pardon me, father. The practice of detaching  
W. J. P. P.

id you think I am really alone, my boy?

W. J. P. P.

(not-a-boy) (the passengers and a driver.  
stopping the bus: (music comes) Yes, Gov'nor, (Looking  
W. J. P. P.

at Grace! What to give!

March

Oh I can -- a lawyer or a clergyman --  
Only if father were only a profes-  
W. J. P. P.

ping up R. and L.

(Interval music. Dancin' or step-

That, is nothing a cavaler, he's halfway a swell.  
Young W. J. P. P. knows pretty well.

W. J. P. P. who sings.)

(Buffet gives a whoop, followed by  
table to kill six passengers and the driver.

IV

A slight eccentricity seems to intrude  
In our ways and our habits, our costumes and food:  
So I've carefully tried in this costume of mine,  
To let Civilization and Nature combine.  
In a mixture of Broadway and national paint,  
I present an appearance effective and quaint:  
And my garb is an excellent sample, I guess  
Of a young semi-civilized savage's dress.

(Refrain)

(Speaking) By-the-bye, father, I omitted to mention it before -- I am in love.

March.

In love!

(Staggering and supported by the Earl)

Bulldog

In love!

(He gives a war-whoop. Bull-Puppi same and sings.)

For Bull-Puppi-Sik-Um-Sah knows pretty well,  
That if halfway a savage, he's halfway a swell.

(Interval music: dance or steps R. and L.)

Faun

(Through interval music) How romantic! He fell in love with the Marchioness, too.

March.

He loves another!

Bull-Puppi

Yes, father, I am in love!

Bulldog

With one of them damned Apache Bald-headed-eagle girls?

Bull-Puppi

No ?

...and I am not alone in this feeling. I have  
many friends who are also interested in the  
subject of the "New Negro" movement. They  
are all people who are looking for a new  
direction in life, and they are all people  
who are trying to find their own way.

(1227-1228)

32-44700-1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680,

1075

\* Hydrogen has no remnant

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CONFIDENTIAL

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SECRET

1575

בשבת בוקר!

Pi-Utes ?

Bulldog

Bull-Puppi

Neither the Bald-headed-Eagles -- nor yet Pi-Utes -- English.

(The Marchioness starts up)

The lady described herself as the Marchioness of Belgravia.

March.

I breathe again.

Bull-Puppi

After we had killed the other passengers, my eyes fell upon a lady in a simple travelling dress. She was with her brother. I fell in love at once and introduced myself. I told them that it was out of the ordinary line of business not to kill all the passengers; but if it made no particular difference to them, I preferred to make an exception in their case. They assented to the proposition. As I before said, my dear father, I am deeply, passionately, in love.

(Turning R. as he speaks the last sentence, he sees the Marchioness and starts back with his hand on his heart. She moves a step forward, with her hand on her heart.)

March.

That form! that voice! I recognized your voice! The dress was different, but --

Bull-Puppi

I had on my business suit, when we last met. Possibly, however.

(Raising his hat, and displaying bald scalp, top-knot and feathers)

March

A-h! (Advancing with outstretched arms)

Bull-Puppi

My own! (Receiving her in his arms)

(Bulldog gives a whoop. Bull-Puppi same. All sing)

Quintette

Ah, Bull-Puppi-Sik-Um-Sah' knows pretty well,  
That, it halfway a savage, he's halfway a swell.

(Repeat)

Unit-Three

I have written the other 12 chapters, my only  
interest in writing them. The only thing  
I love is the story itself. I love  
the love of the story. I love the  
characters; but it is the love of the  
story, I preferred to write in English in short  
to the proposition. In a letter said, my  
I am really, really really, in love.

(Writing is as he speaks  
and he speaks as he writes)  
The story is not a story  
of love. The story is  
not, with the hand of the

Unit-Three

I have written your voice  
I have written your voice  
I have written your voice

Unit-Three

on my journey and when I first met you

(Reading this book, and  
the book, the book, the book)

Unit-Three

(Reading this book, and  
the book, the book, the book)

Unit-Three

(Reading this book, and  
the book, the book, the book)



Bull-Puppi

("Make yourself at home.")

Ah, now my arms are round your neck,  
 My heart is beating high;  
 Your own I feel upon my breast,  
 By turns you laugh and cry.  
 You pale and blush and pout and smile,  
 But never bid me roam:  
 You whisper low and gentle sigh  
 "Pray make yourself at home."

Earl

("Little Sweetheart")  
 Little Sweetheart come and kiss me,  
 Just once more before I go  
 Tell me truly will you miss me,  
 As I wander to and fro ?

March. and Bull-Puppi  
(Refrain)

"Pray make yourself at home,  
 Pray make yourself at home  
 How sweet to hear these loving words,  
 Pray make yourself at home.

Faun and Earl  
(Refrain)

Little  
 Oh, my sweetheart, come and kiss me,  
 Come and whisper sweet and low,  
 That your heart will sadly miss me,  
 As I wander to and fro.  
 You

Faun, Earl, Marchioness and Bull-Puppi.  
 (In the Gloaming.)

In the gloaming, oh, my darling,  
 Or the brightest light of day  
 In your absence -- in your presence  
 Here or there, be where you may.  
 My own heart will turn with longing  
 In the evening or the day.

You whisper to me and I smile  
 And I smile and you smile  
 By farre you laugh and cry.  
 You smile and I smile and you smile  
 And I smile and you smile  
 "Pray make yourself at home."

Part I

Little sweetheart  
 Little sweetheart come and kiss me  
 And I will kiss you  
 Tell me how you like me  
 And I will tell you

Part II  
(Refrain)

"Pray make yourself at home"  
 Pray make yourself at home  
 How sweet to hear those loving words  
 Pray make yourself at home

Part III  
(Refrain)

Oh my sweetheart, come and kiss me  
 Come and whisper sweet and low  
 And I will kiss you  
 And I will tell you  
 You

I will love you, fondly, dearly,  
Be you near or far away.

# G r a n d   F i n a l e .

## Quintette.

(Original; Henry S. Leigh)  
Very bright air with "go"

Earl,      Here's an end of my bachelor troubles,  
              I've captured a jewel, 'tis plain,  
All the pleasures of earth she can double,  
              And whisk away half of its pain.

Faun,      I've appeared a bit flippant, it may be,  
              But mean when I settle for life,  
To be meek as a mouse or a baby,  
              And make you a model young wife.

## Quintette refrain.

This arrangement is equal to chess-playing quite  
Where the whites take the blacks and the blacks take the white  
Still a woman and sister -- a man and a brother --  
Whate'er be the station, is each to each other.

Bull-P.    If my ways have been rather erratic,  
              I'll soon make amends for the past.  
In a circle more aristocratic,  
              A swell I shall grow very fast.

March.    The follies you mention, I'm sure, dear,  
              Were merely intended in sport  
And such habits you'll rapidly cure, dear  
              When once you're presented at Court.

## Refrain as before.

This arrangement is equal -- &c. &c.

(Then go suddenly into the Indian re-  
frain. Bulldog with his tom-tom L.  
The "Voices" now by Bull-Puppi and  
the Earl on stage instead of with-  
out. All dance. Bulldog goes

I will love you, fondly, dearly,  
As you love me or far away.

Original.

(Original: Henry G. Lewis)  
"Very bright air with 'go'"

Here's an end of my passion's troubles,  
I've captured it, I hold it, this plain  
All the pleasures of earth and the dawn  
And which away half of its pain.

I've appeared a bit flippant, it may be  
But when I settle for life,  
To be weak as a woman or a boy,  
And make you a model young wife.

Quaint to Retain.

Arrangement is usual to chess-playing pairs  
Of the whites take the blacks and the blacks  
I a woman and sister -- a man and a brother  
After the station, in each to each other.

-P. If my ways have been rather erratic,  
I'll soon make amends for the past  
In a circle with a retrospective,  
I swell I shall grow very fat.

The folios you mention, I'm sure, have  
Were happily intended in sport

(The peculiar Indian step, with  
bending knee. Bull-Puppi alter-  
nately dances to him in this savage  
style, then to the Marchioness,  
turning her as gracefully as a  
Fifth Avenue swell C. Faun, R.  
does picturesque attitudes to Earl  
then swings with him in the manner  
of a society belle.)

C u r t a i n.

10322

7-2-17

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THE AMATEUR BENEFIT

-----000-----

A n   E n t e r t a i n m e n t

i n

T h r e e   A c t s

by

✓  
B r o n s o n   H o w a r d ,

-----000-----

A c t   F i r s t .

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THE AMATEUR BENEFIT.

An Entertainment

in

Three Acts

by

Bronson Howard.

1881.

M. Y.

1881

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P r o g r a m m e ,

T h e   A m a t e u r   B e n e f i t .

A Three-Act Entertainment, which the Author declines to classify

by

B r o n s o n   H o w a r d

With original songs, duets, etc., by Henry S. Leigh.

Music, Recitations, etc.,

Act First!-- Double-air duet!-- Gems from the Operas!-- "The  
Jolly Young Parson" -- (Original, Henry S. Leigh) Indian  
Princess Dance!-- "Lover's Duet -- (Selected) Recitations  
(Selected) "Romeo and Juliet" -- Song of the Stage Manager"  
(Original Henry S. Leigh) Quarrel Quintette -- Finale.

Act Second!-- "The War of the Tuning Fiends" (Original)  
"In her Brother's Dress"-- (Original, Henry S. Leigh) -- Bal-  
lad (Selected) Recitation (Selected) Songs of the Day --  
Medley: Finale -- solos, duets and quartette-- "Little  
Sweetheart" -- "Pray make yourself at home" (New words) "In  
the Gloaming."

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Three-Act Musical Comedy, in which the author declines to state

by

Richard Henry Stoddard

With original songs, lyrics, etc., by Henry A. Jones

Illustrated by

First Edition:-- Duplicated from the original

Second Edition:-- (Original, Henry A. Jones)

Third Edition:-- (Revised)

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Ninth Edition:-- (Revised, and with new songs)

Tenth Edition:-- (Revised, and with new songs)

Act Third!-- "Voices of the Forest" -- a Tom-tom Chant.

(Original) -- War Dance!!! "Finished in Paris" -- (Original Henry S. Leigh.) -- Aria -- "(selected) "Heart, Title and Estate" (Original Duet: Henry S. Leigh) "The Semi-civilized Swell" (Original: Henry S. Leigh) Grand Finale -- Quintette -- (Original: Henry S. Leigh.)

### C h a r a c t e r s .

Captain Harry Opdyke, U.S.A. On leave and off duty

The Rev. Ernest Duckworth, On duty without his leave.

Mr. Booth McC. Forrest. A Heavy Tragedian lightly treated.

Miss Kitty Plumpet, A born actress, with a special line, and a man at the end of it

Mrs. Camilla Westlake, The model young widow -- born, like the poet -- she can't be made.

Act First!-- Rehearsal at Home.

Act Second!-- Rehearsal at the Theatre.

Act Third!-- The Performance.

Part First is supposed to have passed.



Part Second.

Faun-of-the-Glen,

or

The Civilized Indian.

-----ooo-----

A Society Drama.

Sitting-Down Bulldog

(Chief of the Sioux)

Too old for civilization.

The Earl of Kensington

(The final product of Civilization)

Bull-Puppi-Sik-Um-Sah,

(A semi-civilized swell)

S. D. Bulldog, Jr.

War-Cloud,

(Civilized up to his chin.)

Faun-of-the-Glen,

(Fully civilized -- and a trifle more)

Miss Marie Louise Bulldog.

The Marchioness of Belgravia,

(A Flower of Civilization.)

S c e n e.

The Drawing-room is supposed to open on one side, to the sleeping apartments of the Chief and his family. Upon the other side it opens to his kitchen and the great west: In the distance, a view of early morning in Dakota during October. In the foreground it is the month of June.

THE CIVIL SERVICE

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THE CIVIL SERVICE

THE CIVIL SERVICE  
(The Civil Service)

THE CIVIL SERVICE  
(The Civil Service)

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THE CIVIL SERVICE  
(The Civil Service)



Note to Management:-- Harry Opdyke or Forrest will play "Bulldog" and "Bull-Puppi-Sik-Um-Sah" respectively, as may be arranged by management. The lines in Act 2nd, page 6, are adaptable to either arrangement. The other characters, according to the lines in previous acts, viz: "The Earl" -- Ernest: "The Faun-of-the-Glen" -- Kitty: The "Marchioness" Camilla: The part of "War-Cloud" is a silent one, but with a dance. It is to be done by the silent servant of Act 1st.

### C o s t u m e s .

Captain Harry Opdyke.

Act First:-- 1st Undress U. S. Officer's uniform.  
2nd, Character -- for Recitation,  
3rd, Return to First.

Act Second:-- 1st, Gentleman's easy afternoon or morning  
2nd, Character, for Recitation.  
3rd, Return to First.

Act Third:-- According to which of the characters he plays in the burlesque. For Sitting-Down Bulldog, see page 4, act 3rd. For Bull-Puppi-Sik-Um-Sah, see page 31, act 3rd.

Rev. Ernest Duckworth.

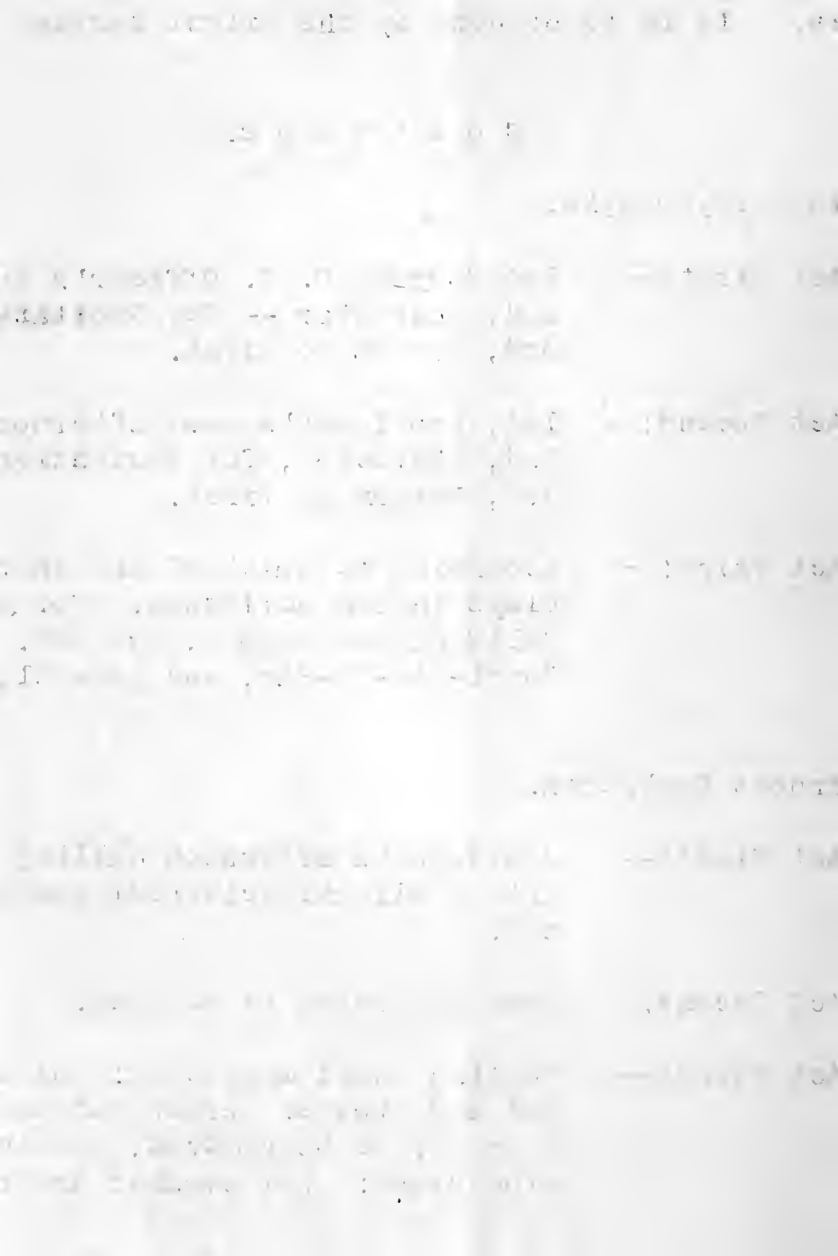
Act First:-- Gentleman's afternoon calling costume, with a slightly clerical suggestion, or not.

Act Second. Easy afternoon or morning.

Act Third:-- English Swell character: ulster, fur tip-pet and gloves: crush hat on head: ulster &c. to be removed, showing full evening dress: hat crushed under arm, &c.

Booth McC Forrest.

Act First:-- Gentleman's afternoon walking: natty, a trifle loud, but neat: close red wig.



Act Second!-- Easy morning or business.

Act Third!-- According to which of the characters he plays: in burlesque. For "Sitting-Down-Bulldog" see page 4, Act 3rd. For "Bull-Puppi-Sik-Um-Sah" see page 31, Act 3rd.

War-Cloud.

Act Third!-- See page 4, and also page 8, Act 3rd.

Miss Kitty Plumpet.

Act First.-- 1st. Elegant indoors afternoon costume.  
2nd. Indian Princess's costume: very ornamental and very scant. See page 27 act 1st. Afterwards with opera cloak thrown about her waist as a skirt to conceal her legs, and forming part of costume. See page 29, and also page 32 Act 1st.

Act Second.-- Large ulster to feet: derby hat: eye-glass: cane, &c. see page 7, Act 2nd. Afterwards ulster thrown off, discovering closely-fitting girl's walking dress. See page 11, Act 2nd.

Act Third.-- Indian Princess costume: not that of Act 1st, but a mixture of Indian maiden's and fashionable society dress. See page 11, Act 3rd.

Mrs. Camilla Westlake.

Act First!-- 1st, Elegant indoors afternoon costume.  
2nd, Full evening ball toilet: light colored silk, satin or velvet.

Act Second!-- Handsome Lady's walking dress.

Cloud.

Act Third:--

Kitty Blimpie.

Act First:--

1st. William, in the corner  
2nd. William, in the corner  
3rd. William, in the corner  
4th. William, in the corner  
5th. William, in the corner  
6th. William, in the corner  
7th. William, in the corner  
8th. William, in the corner  
9th. William, in the corner  
10th. William, in the corner

Act Second:--

1st. William, in the corner  
2nd. William, in the corner  
3rd. William, in the corner  
4th. William, in the corner  
5th. William, in the corner  
6th. William, in the corner  
7th. William, in the corner  
8th. William, in the corner  
9th. William, in the corner  
10th. William, in the corner

Act Third:--

1st. William, in the corner  
2nd. William, in the corner  
3rd. William, in the corner  
4th. William, in the corner  
5th. William, in the corner  
6th. William, in the corner  
7th. William, in the corner  
8th. William, in the corner  
9th. William, in the corner  
10th. William, in the corner

Camilla Westland.

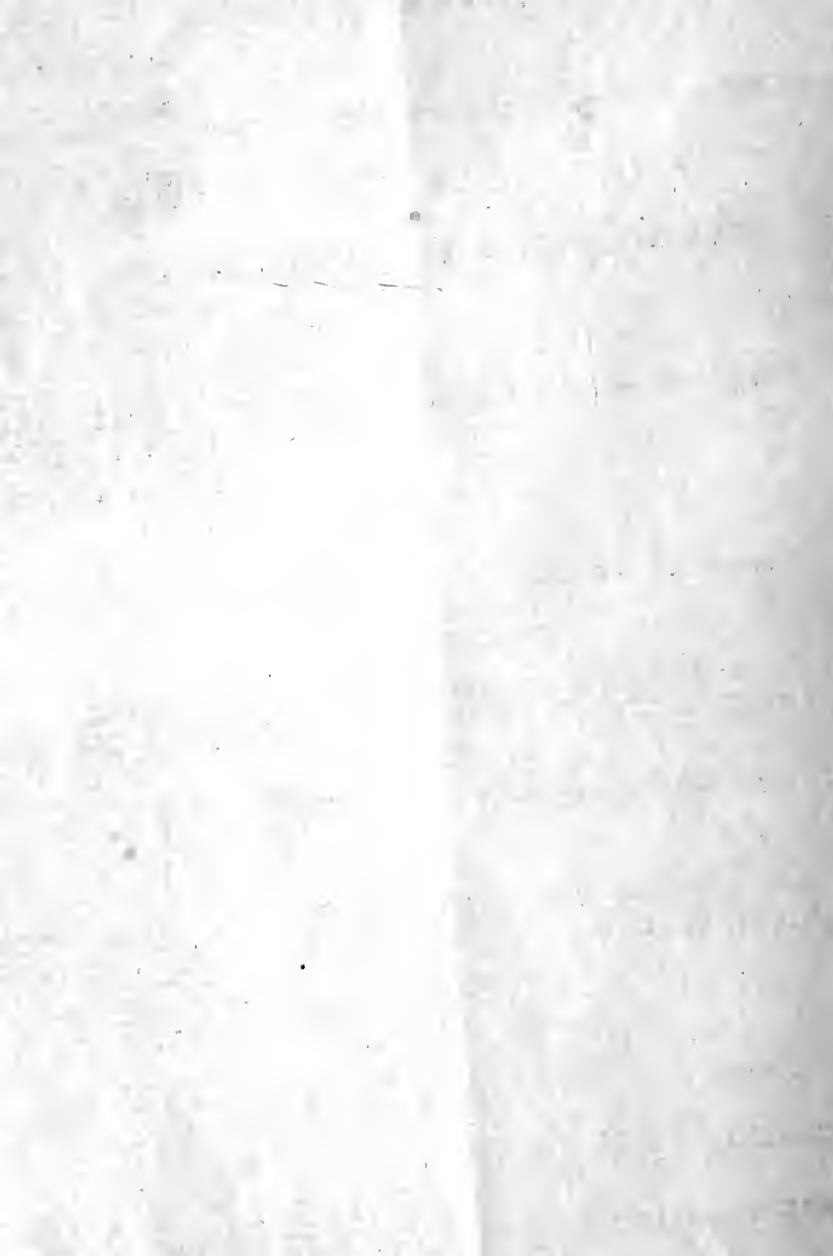
Act First:--

1st. William, in the corner  
2nd. William, in the corner  
3rd. William, in the corner  
4th. William, in the corner  
5th. William, in the corner  
6th. William, in the corner  
7th. William, in the corner  
8th. William, in the corner  
9th. William, in the corner  
10th. William, in the corner

Act Third.-- Full ball toilet: white silk or satin.  
Lace scarf and opera cloak to throw off.  
See pages 21, Act 2nd. . . .

Act First.

1. Page 6 -- (Selected) -- Double-act scene.  
Kitty and Cassie.
2. Page 12 -- (Selected) -- Opera - Prince of Denmark.  
Kitty.
3. Pages 14, 16, 17 & 18 (3rd Act) scene from the opera. Selected  
Cassie, with Harry in a  
double-act.
4. Page 22 -- (Original) - Leigh - "The Young Person's Song"  
Scene 1, with Harry and Ca-  
ssie in the previous and  
after.
5. Pages 27 to 28  
Lillian's entrance scene;  
Kitty.
6. Page 34. (Selected);  
Lillian's exit.  
Kitty and Cassie.
7. Page 35 (Selected)  
Recitation,  
Harry.



Music and Specialties.

Act First. to 2 (Original)

- 1 Page 6 -- (Selected) -- Double-air Duet.  
Kitty and Camilla.
- 2 Page 13 -- (Selected) -- Opera - Prima Donna Burlesque.  
Kitty.
- 3 Pages 14,16,17 & 18(S'l't) Gems from the operas. Soloe.  
Camilla, with Harry in a  
final Duet.)
- 4 Page 22 -- (Original, Leigh) "The Jolly Young Parson" Song  
Ernest, with Harry and Ca-  
milla in trio refrain and  
dance.
- 5 Pages 27 to 29 Indian Princess's dance.  
Kitty.
- 6 Page 34, (Selected) Lovers' Duet,  
Kitty and Ernest.
- 7 Page 35 (Selected) Recitation,  
Harry.
- 8 Pages 38 to 40 (Selected) Recitation: "Romeo and Juliet"  
Harry and Kitty, with bus-  
iness with Ernest and Ca-  
milla.
- 9 Pages 48 to 50 (Original, Leigh) "Song of the Stage Mana-  
ger"  
Forrest.
- 10 Pages 50 1-2 to end of Act. Quarrel Quintette.  
All. Attempted quintette,  
broken up by a quarrel a-  
mong the lovers, with bus-  
iness and lines. See note,  
page 54, Act 1st.



Page 13 -- (Collected) -- Opera - Prima Donna

Kitty.

Pages 14, 15, 16, 17 & 18 (W.T.) Come from the  
Columbia, with  
(Final Duet.)

Page 23 -- (Original, Right) "The Jolly Yarn"  
Ensemble, with  
Kitty in the  
dance.

Pages 27 to 30  
Indian Princess, a  
Kitty.

Page 34, (Collected)  
Dancers, Duet,  
Kitty and Ben

Page 35 (Collected)  
Recitation,  
Harry.

Pages 36 to 40 (Collected) Recitations "Romance"  
Harry and Kitty  
Duet with Ben  
Kitty.

Pages 41 to 45 (Collected, Right) "Song of the  
Gee"  
Ensemble.

Pages 50 1-3 to end of Act.  
General Quintet  
All. Attempts  
broken up by a

Page 10 (Original, Leigh) "The War of the Running Fiends."  
Act Second.

- Page 20 (Selected) Act — Operatic.
- 1 Pages 1 to 4 (Original) "The War of the Running Fiends."  
Song.  
Forrest, with instrumental specialties by orchestra.
  - 2 Pages 7 to 11, (Original, Leigh) "In her brother's Dress"  
Song.  
Kitty, with lines and dance by Harry and Forrest.
  - 3 Page 17, (Selected) Ballad.  
Camilla.
  - 4 Page 18, (Selected) Recitation  
Harry
  - 5 Pages 27-28 (Selected) Songs of the Day. Medley.  
All: with effort to rehearse quintette.
  - 6 Page 32 to end of act: "Little Sweetheart"  
(Original and selected) "Pray make yourself at home" (new words) "In the Gloaming" (Words rearranged)  
Solos: Duet: Quartette.  
Harry, Ernest, Kitty and Camilla: (with lines and business.)

Act Third.

- 1 Pages 4 to 8 (Original) "Voices of the Forrest"  
Indian Chant.  
Bulldog, with tom-tom orchestral effects, and voices of animals and birds without.
- 2 Page 10  
Indian War Dance.  
Bulldog and War-Cloud.

Page 17, (continued)  
Page 18, (continued)  
Page 19, (continued)  
Page 20, (continued)  
Page 21, (continued)  
Page 22, (continued)  
Page 23, (continued)  
Page 24, (continued)  
Page 25, (continued)  
Page 26, (continued)  
Page 27, (continued)  
Page 28, (continued)  
Page 29, (continued)  
Page 30, (continued)  
Page 31, (continued)  
Page 32, (continued)  
Page 33, (continued)  
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Page 35, (continued)  
Page 36, (continued)  
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Page 39, (continued)  
Page 40, (continued)  
Page 41, (continued)  
Page 42, (continued)  
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Page 88, (continued)  
Page 89, (continued)  
Page 90, (continued)  
Page 91, (continued)  
Page 92, (continued)  
Page 93, (continued)  
Page 94, (continued)  
Page 95, (continued)  
Page 96, (continued)  
Page 97, (continued)  
Page 98, (continued)  
Page 99, (continued)  
Page 100, (continued)

- 3 Page 15 (Original, Leigh) "Finished in Paris" Song.  
Faun (Kitty) with dance.
- 4 Page 26 (Selected) Aria -- operatic.  
Marchioness (Camilla).
- 5 Page 28 (Original, Leigh) "Heart- Title and Estate"  
Duet.  
Faun and Earl. (Ernest).
- 6 Page 31 (Original Leigh) "The semi-civilized Swell"  
Song.  
Bull-Puppi-Sik-Um-Sah,  
with incidental lines &c.  
by all.
- 7 Page 39, (Original, Leigh) Quintette: Grand Finale.  
All: with dance.

-----OOO-----

Page 31 (Original, Right) "The new-civilized"

Song.

Bill-Tappit-Till-

with first stanza

by ill.

Page 32 (Original, Right) Quintette: One

All: with band

-----000-----

Act I.

---ooo---

Scene:--

(Mrs. Westlake's Drawing-room, lux-  
uriously furnished. Center door;  
hall back. Door L.3 E. and also R.3  
E. if desired. (See Harry's exit,  
page 36.) Album on table L. Opera  
cloak (see pages 16 & 29) on chair  
a sofa R. Piano up L. Writing desk  
R. against flat. Lively music.  
Discovered: Mrs. Camilla Westlake  
and Miss Kitty Plumpet. They are  
moving R. and L. and up and down  
stage, vigorously, with play-books  
in their hands, learning their re-  
spective parts. They are entirely  
oblivious of each other, going over  
their words in the usual sing-sing  
style of the learner: glancing at  
their books now and then. The cur-  
tain music continues lightly until  
further notice. (Page 6) The la-  
dies speak through it. The busines  
and words given below in the double  
columns are to be simultaneously.  
If one of the ladies speaks enough  
faster than the other to make it  
necessary, words must be put in or  
taken out accordingly at rehearsal.  
It is impossible to gauge this ex-  
actly in the Mss. At rise of cur-  
tain the ladies are moving R. and L.  
front: then a few turns up and  
down R. and L. then pass each other  
obliquely from upper corners to  
lower corners. The music should be  
brisk, the actions, gestures &c  
spirited, without pause for "re-  
ception" applause. Stop the music  
when the curtain is well up and  
the ladies begin to speak.)

option" appliance. top  
spirited, without pause to  
break, the settlers, western  
lower corner. The man's  
obliquely from upper corner  
down F. and I, then pass on  
front: then a few turns in  
train the ladies are moving  
actly in the "as. At this  
It is impossible to enclose  
taken out accordingly at  
necessary, words must be  
faster than the other to m  
If one of the ladies speaks  
columns are to be eliminated  
and words given below in t  
dies speak through it.  
Further notice. (Page 8)  
tain music continues light  
their books now and then.  
style of the former: 1.3  
their words in the same a  
editions of each other, e  
pective parts. They are  
in their hands, looking t  
stage, vigorously, with g  
moving R. and I, and up an  
and Miss Lily Plimmet.  
Discovered: Mrs. G. and  
R. against first. Truly  
a soft R: piano up to  
clock (see pages 10 & 20)  
page 30.) Album on table  
R. if desired. (See page 10)



Kitty.

"Rehearsing her part as she moves) A war dance! I am ashamed of you! War-cloud -- away: I am astonished! My gentle mother the wild flower of the Valley -- your daughter is a Princess of her tribe. The fierce warrior of the plains -- the son of the and its Hawk -- away! -- away -- away! That form! (Looking out R.) It is the Earl himself,

Camilla.

(Rehearsing her part as she moves) My dear Marie Louise: We are together again at last. Exquisite: in perfect taste, my love. Allow me -- my brother, his lordship, the Earl of Kensington. All our fellow-passengers were killed. One was about to kill me, when a young Indian Prince -- That voice! (Listening: suddenly out L.) It must be he! I cannot be mistake,!

Kitty

(Down R.) Let me see! The Earl will be -- there.

Camilla

(Down L) The young Indian Prince will be -- there.

(Both take chairs.)

Kitty

(Placing her chair down R.) That's the Earl of Kensington.

Camilla

(Placing her chair L.) That's the Indian Prince.

Kitty

(Acting to chair with business suited to words) The Marchioness introduces me -- that's it -- His Lordship, the Earl of Kensington -- Faun-of-the-Glen. She curtesys: he bows. (Tips the chair to make it bow.) Really, my lord! yes, my lord! I have a true woman's nature. Alas! I am only a poor simple Indian maiden -- but you -- rich -- powerful -- great! Love, my lord? Love! Does the Faun love the brook that brings it cooling draught -- dost say thou lovest me? A-h!

Camilla

(Acting to chair with business suited to words) Our eyes met! we understood each other in a moment. Forgive my blushes. You saved our lives -- you! I do not recognize the dress but that voice -- that face -- that form -- I cannot be deceived. You are the Prince! what grace -- what an air! The

together again at last. Explain to: in part  
e. Allow me -- my brother, his lordship, the  
from. All our fellow-passengers were killed  
to kill me, when a young Indian Prince -- The  
ning: suddenly out I.) It must be he!

Kitty  
F.) Let me see! The Earl will be -- there

Gertrude  
D) The young Indian Prince will be -- there

(Both take chairs.)

Kitty  
on her chair down R.) That's the Earl of R.

Gertrude  
on her chair D.) That's the Indian Prince.

Kitty  
to chair with business suited to words)  
as introduces me -- that's it -- his lordship  
ington -- Tom-of-the-Old -- and our  
the chair to make it low.) Really, my lord  
I have a fine woman's nature. Alas! I am  
Indian nation -- but you -- which -- powerful  
my lord? Love! Does the man love the proo  
it cooling draught -- does not love?

Gertrude  
to chair with business suited to words)  
we understand each other in a moment. "For

more I see of him the more I love him. He is in love! Ah --  
I breathe again: What joy is this that makes my heart beat  
faster?

Kitty

(Reading) "The Earl crosses to "C" (Naming letter) I wonder  
what that means? Ah, yes, I remember -- it means the middle.

Camilla.

(Reading) "The Indian Prince moves "R and L" I wonder where  
"R. and L." is!

Kitty

(Reading -- puzzled) "R -- U -- E."

Camilla

(Reading) "C -- D -- F"

Kitty

The Earl goes bouncing around among the letters -- why don't  
he say the whole alphabet and be done with it! Where is the  
Earl?

Camilla.

(Reading) "The Marchioness falls into the Prince's arms."  
I can understand that, anyway.

Kitty

(Reading) "The Indian Princess sinks back upon the Earl's  
bosom" I can do that, wherever he is! (Reads) "The Earl  
places his arm about her waist" I'll find him! A-h,

(Falling back C. front. Camilla is  
doing the same.)

Camilla.

A--h!

Kitty

That's where my song is introduced.

Camilla

The symphony for my aria begins here.

(They sink back against each other C.  
Up to this point they have not  
shown the slightest realization of

ng) "The Indian Prince moves "R and L" I w  
d h. is !  
ng -- (read) "R -- U -- E."  
Gaulia  
ng) "C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z --"  
Kitty  
ri goes bounding around among the letters --  
the whole alphabet and he done with it! Wh  
Gaulia  
ng) "The Marchioness falls into the Prince  
and raised that, anyway.  
Kitty  
ng) "The Indian Prince sinks back upon th  
I can do that, whenever he is! (Reads)  
his arm about her waist" I'll find him!  
(Holding back G. front.  
doing the same.)  
Gaulia  
Kitty  
where my song is introduced.  
Gaulia  
aphony for my aria begins here.

each other's presence. They start up with little screams,  
and suddenly go on with their parts  
rapidly and sing-song, moving up  
and down, Kitty R and Camilla L.)

### Kitty

The Earl of Kensington is on his way here from England with his sister, the Marchioness of Belgravia. The Faun-of-the Glen loves the Paleface hero. Her father is the son of the Moon and the Hawk.

### Camilla.

All our fellow-passengers were killed and we only escaped by a miracle. The assaulted the stage-coach and were just about to kill me, also, -- the leader of the party checked his up-raised arm -- we were saved!

They come down R. and L. singing a  
duet to different airs. Camilla,  
a slow sentimental air: Kitty, a  
very lively air, which goes with  
the other and to same orchestral  
accompaniment. Kitty dances to her  
song. Camilla moves gracefully with  
sentimental gestures. The curtain  
music has continued lightly from  
the first and changes during the  
last few words above to the intro-  
duction for the accompaniment.)

"D o u b l e - A i r D u e t"  
Kitty and Camilla.

(Note :-- The only two airs the author happens to know which go together are "Home, Sweet Home" and an English Schottische called "The National". A copy of this will be found in the accompanying music at the beginning of this Act, marked No. 1. As "Home, sweet Home" is so very hackneyed, however, it will be better if the musical conductor can select two other pieces of similarly different characters that will go together. The author will have words put to any airs chosen, if

# U.S. 1911

our fellow-passengers were killed and we only  
slept. The apartment the stage-coach and we  
li me, also, -- the leader of the band, also  
of arm -- we were saved!

They came down R. and I  
that is different from  
a side, non-innocent and  
very lively and, while  
the other and to some  
disappointment. Kitty  
long. U.S. 1911  
a sentimental romance.  
mate has continued in  
the first and at night  
and few words about  
a nation for the people

"U.S. 1911 - A 1911  
Kitty and U.S. 1911."

(Note: -- The only two  
author happens to know  
for their are "Home, the  
in English literature  
"National". A copy of  
found in the collection  
is located at the  
Vol. I. As usual, the  
very neglected, a very  
better in the United  
about the other pieces  
of interest or importance  
to the

necessary. He would have had words put to the schottische mentioned if he had been certain that it would be used. Of course, the words in this case are of slight consideration as their sense will hardly be distinguished. The contract of music and action is depended on for a pretty effect as a finale of the opening scene. If the "National Schottische" be used, the parts marked "A" and "B" go with the 1st and 2nd parts of "Home, Sweet Home" respectively.)

Kitty

I shan't sing that son at the performance.

Camilla

I don't like mine either: but the programmes are printed.

Kitty

Never mind the programmes. Make one of the gentlemen apologize. They's mistake us for professionals if some one didn't apologize two or three times during the evening. We're Amateurs.

Camilla.

Did I tell you? Mrs. Wortbank has sold twenty-five tickets. She went around to the gentlemen's offices.

Kitty

Yes: she's real pretty, but Mrs. Brownley is prettier: She's sold forty tickets. I told Mr. Garneross he need never to speak to me again if he didn't take fifteen tickets. He took 'em.

Camilla

Mr. Bates took ten from me. I told him the same thing.

Kitty.

Gentlemen always buy amateur benefit tickets.

(Bell outside) She begins repeating her part again with lines from above. A servant enters: gives a note to Camilla and retires: While Camilla is reading it, up L.C. Kitty



...and the ...  
...and the ...  
...and the ...  
...and the ...

...and the ...

...and the ...

...and the ...

...and the ...

...and the ...

...and the ...

...and the ...

is going through business with  
chair, down R, as if sinking into  
gentleman's arms, &c.

Camilla

Ah, Kitty! Mr. Fitzmaurice is called away suddenly to New York -- by telegraph.

Kitty

The Earl! My Earl!

Camilla

"Important business!"

Kitty

That's the third change in my lovers since we began. Whose bosom am I going to fall on?-- that's what I want to know. It's bad enough to have your lover go running all about the stage after the alphabet -- down L -- and up R: and L.U.E -- and A B C D E F G: and now it isn't any particular man after all! A girl can't keep on being in love even with a foreign nobleman, if he's another man every time she sees him: I have it! I'm going to settle it: (Sitting at desk with pen and paper.) I'm going to fasten on one particular man for my lover, and I'm going to stick to him. (Writing)

Camilla.

That's more than every girl does. But who is it going to be (Sits at table L.)

Kitty

(As she writes) The Reverend Ernest Duckworth.

Camilla.

Ernest Duckworth. He is your real lover!

Kitty

(As she writes) Pastor of the church, under the auspices of which this benefit is given.

Camilla

Surely he -- a clergyman -- he will not take a part.

Kitty

(Still writing) Yes, he will. I'll make him! He's one of the jolly sort, anyway. He told me once, if he hadn't gone

Callie

"and business!"

Kitty

the third change in my lovers since we began.  
I going to fall on? -- that's what I want to  
enough to have your lover go running all  
ter the alphabet -- down it -- and up it: and  
G D E F G: and now it isn't any particular  
A girl can't keep on being in love even with  
it, if he's another man every time she sees him  
going to settle it: (sitting at desk with  
I'm going to listen on one particular man  
and I'm going to settle it. (sitting)

Callie

more than every girl does. But she is  
(sits at table E.)

Kitty

writes) The Reverend Ernest Blackworth.

Callie

Blackworth. He is your real lover!

Kitty

writes) Pastor of the church, under the  
this benefit is given.

Callie

no -- a clergyman -- he will not take a part.

Kitty

writes) Yes, he will. I'll make him

into the pulpit he'd have gone on the stage: and he didn't know in which calling he might have done the most good. Besides, we're engaged to be married, and he can't help himself!

Camilla

Can't help himself?

Kitty

I'll treat him as we do the gentlemen about the tickets. They can't help themselves. I'll tell him never to speak to me again unless he does it. I shall insist on his being my lover on the stage as well as off. There. (Whirls round in chair: reads the letter she has written) "To the Reverend Ernest Duckworth" It's a business matter, so I've wrote it formal and business like, you know -- "To the Reverend Ernest Duckworth -- my darling Erny -- Dear Sir -- Please come and see me at once. I wish to speak with you on very important business connected with the interests of the parish. Very respectfully your obedient servant, with a dozen warm kisses, Katharine Plumpet -- Kitty" There! doesn't that sound line a regular business letter? (Crosses to Camilla.)

Camilla.

Ha! ha! ha! ha! (Ringling bell on table) A strictly business letter.

(Enter servant)

Kitty

(Giving letter to Camilla.) By assuming a business tone he will consider it important.

(Enter servant, who receives letter and instructions from Camilla:

Kitty, meantime, going through business, withoor without words, as before.)

I can do that sinking on his bosom a great deal better now I know it's going to be Ernest. But won't it be jolly, Camilla? Your real lover, Captain Harry Opdyke --

Camilla

My real lover?

Kitty

Harry is sure to propose to you before we get through these rehearsals.

THE

Page 4      SECRET  
(Official Use Only)      SECRET  
(Signature Required)

10-10-44

1. 100% of the total population of the country  
2. 100% of the total population of the country  
3. 100% of the total population of the country  
4. 100% of the total population of the country

Your most loyal,  
John D. Rockefeller

SECRET

Camilla

Indeed.

Kitty

The gentlemen always do. That's what most of the amateur performances are got up for. As to Harry and you -- you have been as good as engaged for six months. Your real lover will be your lover in the play; and my real lover will be my lover in the play. It'll give 'em both practice.

Camilla

(Seated at piano) Ernest, at least, hardly needs that, my dear.

Kitty

If Captain Harry Opdyke needs it, with a young widow to teach him his part, he isn't like some military men I know.

Camilla

Ha-ha-ha! young clergymen and young officers are about equally familiar with the role. Tra-la-la-la- (Singing a few bars of an Italian Aria) Do you know, Kitty, I am completely bewildered as to what operatic selection I shall make for that aria of mine in the play.

Kitty

The one where I accompany you with the Earl leaning over me and turning the leaves?

Camilla

Yes.

Kitty

Why not do

from

?

Camilla

Oh! -- this, you mean?

(Camilla accompanies on the piano and Kitty burlesques an Italian operatic solo by Prima Donna.)

Opera Prima Donna Burlesque!-- Kitty.

Kitty

There! Sing it that way and you'll bring down the house.  
(Crosses to R. Bell outside.)

Section

at 1000

... of ...

Section

... the ...

Section

... the ...

Section

... the ...

Section

Section

...

...

Section

... you mean?

...

...

Section

Camilla

Ha-ha-ha! about my bars.

(Enter servant with a small box, about twelve inches long, ten wide and four deep: also an ornamental bow and a quiver of arrows. Also a note. Camilla receives them and the servant retires.)

These are for you, Kitty, from the costumers.

Kitty

The costumer's ? Is that all she sent ? She was to send me the whole costume this morning. I was sure she would disappoint me.

(She takes box &c. and opens letter.)

Camilla

(At piano) Tra-la-la-la la-la

(Trying another operative air. Kitty suddenly gives a little scream. Camilla starts and looks around at her. Kitty gives another little scream, holding out the box by the string on her finger, and staggering back as if faint. Camilla comes down.)

Kitty

The - the - costumer - (catching her breath) says - my- my entire costume, as the Indian Princess - is in that box?

Camilla

The entire --

Kitty

Gaiters and all!

Camilla

Ha-ha-ha-ha-ha-ha!

Kitty

The Reverend Ernest Duckworth making love to a woman that hasn't anything on but what's in that box,

Camilla

(Opens box) Ha-ha-ha-ha-ha!



are for you, Kitty, from the costumers.

Kitty  
stammer's? Is that all she sent? She was  
hole costume this morning. I was sure she was  
t me.

(She takes box &c. and opens it)

Camille  
Tig-la-la-la-la  
(Trying another operation)  
suddenly gives a little  
Camille stops and looks  
for. Kitty gives another  
surprise, hitting out the  
string on her finger and  
back in it. Camille  
down.

Kitty  
the - costumer - (catching her breath) says  
costume, as the Indian Princess - is in the

Camille

tire --

Kitty

s and all!

Camille

ha-ha-ha-ha!

Kitty

verend Ernest Duckworth making love to a woman  
anything on but what's in that box.

Kitty

(Reading letter) "This is the regular professional costume I have taken the liberty to lengthen the skirt by an additional row of beads, in view of the fact that you are an amateur"

Camilla

Ha-ha-ha! Another row of beads!

Kitty

Ha-ha-ha-ha! It is evident that I must make my own Indian Princess costume, after all. I'll run and put this on while we are alone together, just for the fun of the thing. Ha-ha-ha-ha-ha! You'll see how I look as a "professional" Indian Princess. (Running to door L."E.) Ha-ha-ha-ha! Imagine me dressed in that! (Holding up box) Before an audience, Ha! ha! ha! a pair of gaiters and a bow and arrow! Ha-ha-ha! And the Reverend Mr. Duchworth as the Earl! Ha-ha-ha! If Ernest should ever see me in it even by accident, he couldn't write a sermon for the next six weeks. Ha-ha-ha! Tra-la-la! (Dances and sings herself out.)

R.I.E.)

(Note!-- If thought better business, let Kitty, on page 9, open box, instead of merely holding it on her finger, and display tights, gaiters and extremely short skirt.)

Camilla.

(Alone, as Kitty goes out.) Ha-ha-ha! What a nuisance these dresses are! My own costume should be home this morning. (Looking at opera cloak R.) I hardly think this opera cloak will go with my dress after all. I must get another. (Leaves the cloak.) Kitty insists that Harry Opdyke and I are lovers already. Ah - well -- Heigho! A young widow and a young officer should never be stationed at the same military post. When Harry does propose to me -- Ha-ha-ha, I wonder how the fellow will do it! I dare say he is revolving some plan of sudden assault in his mind. I must be on my guard -- like a good general. But which of the operatic arias shall I sing in that scene? Let me see: "Traviata?"

Gems from the Opera!-- Camilla.

(She sings the choicest soprano bit from Traviata, with orchestra, acting as she sings)

(Name and address of person to whom the letter is addressed)

[illegible]

1. The first of these is the fact that the  
 2. second of these is the fact that the  
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 7. seventh of these is the fact that the  
 8. eighth of these is the fact that the  
 9. ninth of these is the fact that the  
 10. tenth of these is the fact that the

... 127 (1971) ...

No! I'll not sing that. "Rigoletto"?

(She sings similarly from "Rigoletto")

No! I don't quite like that either. "Norma?" Tra-la-la-la!

(Sings a few bars without orchestra:  
stops suddenly as if thinking)

"Favorita?" Tra-la-la-la-la! (A few bars as above) Lucre-  
tia Borgia?" Tra-la-la-la! (A few bars of the laughing song)

No! Ah -- "Trovatore!"

(She sings from "Trovatore" with  
orchestra, and with the usual sen-  
timental gestures and movements of  
Leonora's part. Harry Opdyke  
enters, at C.D. from R. as she is  
singing the latter part. He grad-  
ually approaches her. She, still  
acting the part of Leonora, sinks  
back as if into her lover's arms.  
Harry catches her. She stands up  
with a little cry, looking over her  
shoulder)

Harry

Go on!

(She gives a coquettish laugh and they  
finish the passage as a duet.)

Note!-- The above selection from  
operas are purely arbitrary, and may  
be varied, of course, as manager or  
conductor sees fit. After Camil-  
la's last speech above according to  
selections made.

Harry

I am here, you see, my dear Mrs. Westlake, half an hour before  
the time for rehearsal.

Camilla

More than military promptness.

Harry

I came in time for a little private rehearsal on my own ac-  
count.

(The first of the series of  
studies, in which the  
theoretical principles of  
the subject are treated  
in a general manner, and  
the results are compared  
with the experimental  
data, and the  
theoretical principles are  
applied to the  
solution of the  
problems which arise in  
the study of the  
subject.)

### History

(The first of the series of  
studies, in which the  
theoretical principles of  
the subject are treated  
in a general manner, and  
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solution of the  
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the study of the  
subject.)

for the purpose of

### History

(The first of the series of  
studies, in which the  
theoretical principles of  
the subject are treated  
in a general manner, and  
the results are compared  
with the experimental  
data, and the  
theoretical principles are  
applied to the  
solution of the  
problems which arise in  
the study of the  
subject.)

### History

Camilla

A private rehearsal?

Harry

Of a scene that isn't in the programme. A little comedy with two characters.

Camilla

(Aside) He is going to propose!

Harry

I'll tell you the plot. A young officer.--

Camilla

A young officer? The plot is very interesting, so far.

Harry

Very. But the next thing is more interesting still. A young widow --

Camilla

You consider that more interesting?

Harry

Much -- to a young officer. Now for the rehearsal. You are to be the young widow.

Camilla

A young widow!-- heigho! Of course it is a pathetic part.  
(Dropping her head and putting her handkerchief to her eyes.)

Harry

She has been a widow four years.

Camilla

Oh! (Raising her head and smiling) I remember: you said it was a comedy.

Harry

Scene, Drawing-room of the young widow: Enter young officer.

Camilla

I don't know a line of my part.

Harry

Every word of it will come to you as we go on.

(Crosses to R.)

Will you be good. A young officer.

Harry

The plot is very interesting.

Harry

The next thing is to find out who

Harry

will be the one in charge.

Harry

Now for the first time.

Harry

Of course it is a plot. (Groaning her head and hand back to her eyes.)

Harry

Now for the first time.

Harry

(Groaning her head and hand back to her eyes.)

Harry

Now for the first time.

Harry

Now for the first time.

(Enter Rev. Ernest Duckworth C.D.  
from R. He stops up C. seeing them  
front.)

Harry

Young officer speaking as he enters --

Ernest

(Aside) They are rehearsing. I will not interrupt them.  
(Sits)

Camilla

Well ?

Harry

The -- I -- the -- the first words have escaped my own mind.  
I don't quite know how it does begin.

Camilla

Now that you remind me, perhaps I can help you. I remember  
the piece.

Harry

(Aside) She's played in it before.

Camilla

The young officer is speaking to himself as he enters. He  
is saying exactly what he thinks -- of the young widow.

Harry

Oh -- yes -- exactly.

Camilla

Go on.

Harry

She is an angel !

Camilla

Oh, no! nothing of the kind. He is supposed to be a real  
lover, not a sham one -- paying pretty compliments.

Harry

She is a woman --

Camilla

That's better.



(1872)

Charles

Harry

Charles

Harry

Charles

Harry

Charles

Harry

Charles

Harry

Harry

-- whom once to meet is to adore.

Camilla

No -- no -- now you are in heaven again: come back to earth!

Harry

You can make earth a heaven for me!

(To her directly and earnestly)

Ernest

(Aside) Very good actor, Harry is. These military men always are.

Camilla

Go on. That's not my cue.

Harry

I love the young widow from the bottom of my heart?

Camilla

That is my cue. Why does my heart flutter so when he approaches?

Harry

(Eagerly) Does it really flutter -- does it really flutter when I come near?

Camilla

I wonder now if the young officer really and truly does love me."

Harry

Upon my soul he does! (Springing to her eagerly) He loves you devotedly, earnestly, sincerely -- (Seizing her hand) No man ever loved a woman more deeply -- (Kneeling) more passionately -- more --

Ernest

Bravo! bravo!

(Clapping his hands and rushing forward. Harry starts back. Ernest grasps both his hands, shaking them enthusiastically, and following him up R.)

Magnificent, my dear Harry! you do it splendidly -- splendidly! my dear boy -- splendidly!

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covered

Camilla

Ha-ha-ha-ha-ha-ha-ha!

Ernest

So perfectly natural -- wasn't he, Mrs. Westlake ?

Camilla

Perfectly natural! Ha-ha-ha-ha!

Ernest

It was like a scene from real life.

(He drops on piano stool touching the keys lightly and carelessly) .

Camilla

If Captain Opdyke does it naturally the next time we have a "private rehearsal" I shall almost believe it is a scene from from real life. Ha-ha-ha-ha!

Harry

Laughing at me! (Aside) A man always makes a donkey of himself when he proposes to a woman. Ah, well -- I dare say she wouldn't accept him if he didn't. She wouldn't think he meant it.

Ernest.

(Singing the refrain to his own accompaniment)

Away from his church and away from his books,  
A young parson is not such a saint as he looks.

\*The Jolly young Parson!-- Ernest.

Song and Trio.

(After the refrain, Ernest rises, comes down C and sings the full song with regular orchestral accompaniment. The refrain at the end of each stanza is repeated as a trio chorus with Harry and Camilla. They all dance as they sing, or during interval music. In the first chorus Ernest takes Camilla daintily by the finger-tips, turning with her while Harry dances round them R & L. In the next Harry waltzes with his

like a scene from real life.  
(The boys on piano stool)  
Keys lightly and easily.

Finally  
into Odyke does it really the next time  
to rehearsal" I shall almost believe it is  
self late. He-he-he-he!

Happy  
my at last (Aard) A word I have written in the  
how he proposed to a woman. All right -- I  
it accept him it he didn't. The woman's  
it.

It is  
(The boy the picture to  
the picture)  
And from the picture and the picture  
A young person is not just a child, and he

"The Jolly Young Person:-- Ernest.  
Song and Trio.

(After the picture, the  
down down a picture  
some of the picture  
picture. The picture  
of a picture in the  
the picture with the  
They all agree to the  
the picture picture.  
picture picture. The picture

arm about Camilla, Ernest dancing  
around them to R. & L. So alternately  
The idea of the song and action  
should be that of jollity, not fast-  
ness, on the part of Ernest.)

### The Jolly Young Parson?

Original Song.

Words by

Henry S. Leigh.

A Parson -- a nice-looking parson -- am I,  
As religious as most of my neighbors:  
I'd like to hear any one dare to deny  
That I stick like a brick to my labors.  
But thoughts, now and then, that are pleasant and gay  
In the clerical bosom will rise up:  
We can't keep a sanctified visage all day,  
And be turning the whites of our eyes up.  
Away from his church, and away from his books,  
A young Parson is not such a saint as he looks.

(Trio Chorus)

Away from his church, etc.

### II.

I never could think it excessively wrong,  
To give way to good spirits and laughter:  
I cannot believe that a dance or a song,  
Is a crime to be punished hereafter.  
In canting and whining our days to employ,  
Is a weakness as well as a folly,  
Our lives were not given to waste, but enjoy,  
So I mean that my own shall be jolly.  
Away from his church, and away from his books,  
A young Parson is not such a saint as he looks.

(Trio Chorus)

Away from his church, etc.

### III.

It seems pretty rough upon clerical men  
To be looked at as desperate sinners

Original Song.  
Words by  
Henry S. Leigh.

I have seen a vision-  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,

(Two Verses)

Away from the world, away from the world, away from the world,

III.

I have seen a vision-  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,  
A vision of the world as it is,  
A vision of the world as it should be,  
A vision of the world as it may be,

(Two Verses)

From his church, etc.

III.

For playing a rubber of whist now and then  
Which is harmless as eating our dinners.  
If billiards are wicked and cards are profane,  
A most horrible fate will befall me:  
I've played them before, and shall play them again:  
Never mind what the pious may call me.  
Away from his church and away from his books,  
A young Parson is not such a saint as he looks.

(Trio Chorus.)

Away from his church, etc.

IV.

At private theatricals, amateur plays,  
I would fain be a prominent feature:  
But ah, how my vestry would frown with amaze,  
At so flagrantly wicked a creature.  
I'm partial to pleasure, I candidly own:  
Though my flock very naughty may term it.  
I don't mean to live in a cavern alone,  
And exist upon roots like a hermit.  
Away from his church, and away from his books,  
A young Parson is not such a saint as he looks.

(Trio Chorus)

Away from his church, etc.

Ernest

Those are my sentiments embalmed in verse and set to music.  
Two hundred years ago I would have been hung for them. But  
what is this "important business connected with the interest  
of my parish"-- what on earth can Kitty Plumpet -- charity or  
trouble in the vestry ?

Camilla

Ha-ha-ha-ha! An object of charity, certainly -- A poor girl  
who lost --

Ernest

Her parents ?

Camilla

No, her lover! Whether there will also be trouble in the  
Vestry, remains to be seen (Bell outside) But the lady must  
speak for herself.

(Enter servant with huge dress-box  
as large as he can carry.)



(Title Chapter.)

Away from his church, etc.

IV.

At private meetings, various things.  
I would have been present at them.  
But no, how my very soul is with him.  
At no time, I think, I should be  
I'm partial to pleasure, I should be  
Though my first very happy day, I think  
I don't need to live in a better place,  
And exist upon words like a hermit.  
Away from his church, and away from his people  
A young person is not such a saint as he is

(Title Chapter.)

Away from his church, etc.

Ernest

are my sentiments embodied in verse and so  
hundred years ago I would have been busy for  
is this "important business connected with  
y parish" -- when on earth and right, I thought  
ole in the valley?

Ernest

...in object of charity, certainly --  
lost --

Ernest

Ernest

...there will also be found  
...there will also be found

Ah, my costume as the "Marchioness of Belgravia"

Harry

I am to be the Indian Prince: Am I to embrace all that in the love scene?

Camilla

I will send you the box to practice on. If you will excuse me, gentlemen, I will try on my costume at once.

Harry

Oh -- by-the-bye, you know the sketch I am to do in "Part First" -- I brought the costume with me. It's in the hall.

Camilla

Thomas, show Captain Opdyke to the blue room: and then take the costume box to my own apartment.

(Exit servant C.D. to R.)

Au revoir, gentlemen.

Both

Au revoir.

(Exit Camilla C.D. to L. Harry is going up. Ernest pinches him.)

Ernest

Harry, old boy, you pretended to make love to the widow magnificently! you're an actor.

Harry

I'll do it still better the next time I "pretend" to make love to her.

(Exit C.D. to R.)

Ernest.

He did it so well I almost thought he was in earnest.

(Kitty's voice is heard without L. (singing a bright air. Music)

Kitty! dear Kitty! always singing or laughing!

(Listens: the singing continues.)

And yet so modest with it all. I am a lucky young dog of a parson. Kitty will make a good, bright, sweet, clergyman's wife. "Important business connected with the interests of the Parish"

Kitty

(Without) Oh -- Camilla! Ha-ha-ha- (sings) Camilla -- ha-ha-ha!

by-the-by, you know the picture I am to do in  
-- I brought the costume with me. It's in  
Harry  
Camilla  
show Captain looking to the blue room; and  
costume box to my own apartment.  
(Exit Captain G.D. to R.)  
Vort, gentlemen!  
Vort.  
(Exit Captain G.D. to R.)  
Going in. What a bunch  
Harry  
old boy, you pretended to make love to the  
only! you're an actor.  
Harry  
to it will better the next time I pretend  
to her.  
(Exit G.D. to R.)  
Ernest.  
it is so well I almost thought he was in earnest.  
(Kitty's voice is heard)  
(singing a bright air.)  
! dear Kitty! always singing or laughing!  
(Listen! the singing is  
et no modest with it all. I saw a girl, your  
Kitty will make a good, bright, sweet, co  
"important business connected with the int

(She comes bouncing in L.3 E. in the Indian Princess's costume. It is highly ornamental with extremely short skirt: red Indian-flesh tights: gaiters: feathers: bow and arrows, &c. She prances in across stage without seeing Ernest, who starts and stares at her, astonished, shocked and bewildered. She rattles on as if speaking to Camilla, but dancing to and fro front, to music: striking attitudes, dropping to one knee with the bent bow, &c. throwing up her heels merrily.)

The Indian Princess! Ha-ha-ha! Wouldn't the audience be astonished, Camilla? Ha-ha-ha-ha! Miss Katharine Plumpet, for this occasion only, as the Faun-of-the-Glen! Ha-ha-ha-ha! Wouldn't the Reverend Ernest Duckworth be shocked -- if he could only see me in this? Ha-ha-ha-ha-ha! (Music)

Indian Princess Dance!-- Kitty.

(Ernest regards her with staring eyes and gestures, which show how astonished and chocked he is. He edges behind piano or other piece of furniture: dropping out of sight when the movement of Kitty's dance makes it necessary so that she may not see him. He throws in remarks, as "A clergyman's wife! "Important business!" "The interests of the Parish" as the music allows. At last Kitty suddenly confronts him and screams vigorously. She trush, quick as thought: snatches up the opera-cloak R.C. throws it about her waist and over her legs: and curls up on a sofa, or in a chair bawling aloudlike a spoiled child. Covers her face with her hands. Ernest approaches her.)

Kitty

Go away, you man! Go away, you man, you!

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

1. The first of these is the fact that the  
2. second is the fact that the  
3. third is the fact that the  
4. fourth is the fact that the  
5. fifth is the fact that the  
6. sixth is the fact that the  
7. seventh is the fact that the  
8. eighth is the fact that the  
9. ninth is the fact that the  
10. tenth is the fact that the

1. The first part of the document is a list of names and addresses, which are arranged in a columnar format. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list includes names such as "John Smith", "Mary Jones", and "Robert Brown", along with their respective street addresses and city names.

2. The second part of the document is a series of short, handwritten notes or letters. These notes are written in a cursive script and are arranged in a columnar format. They appear to be personal communications or correspondence, possibly related to the names listed in the first part.

3. The third part of the document is a series of short, handwritten notes or letters. These notes are written in a cursive script and are arranged in a columnar format. They appear to be personal communications or correspondence, possibly related to the names listed in the first part.

4. The fourth part of the document is a series of short, handwritten notes or letters. These notes are written in a cursive script and are arranged in a columnar format. They appear to be personal communications or correspondence, possibly related to the names listed in the first part.

5. The fifth part of the document is a series of short, handwritten notes or letters. These notes are written in a cursive script and are arranged in a columnar format. They appear to be personal communications or correspondence, possibly related to the names listed in the first part.

Ernest

My dear Kitty --

Kitty

Go away, you great ugly man! I didn't know any body was in the house but Camilla. I just put it on for fun. O-o-h!

(Bawls)

Ernest

My darling Kitty! I -- I -- confess I was a little startled, at first, but of course it was only --

Kitty

O-o-oh!

Ernest

There, my pet -- don't cry! (Kneeling at her side)

Kitty

O-o-o-h!

(He places his arm about her neck and brings her head to his shoulder smothering her sob suddenly.)

Ernest

It was only an accident. (Releases her head)

Kitty

O-o-o-o-h!

(He brings her head down again, her mouth against his shoulder, choking her into sudden silence, as before, again releases her.)

O-o-o-o-h!

(Again chokes her. Releases her)

O-o-h!

(Same Business)

O-h!

(Same)

O --

(Same: she is at last silent.)

Ernest

There, my pet: (Tenderly, with his cheek against hers) I know you didn't intend any body but Mrs. Westlake to see you: But really -- I -- I think -- I think you looked very pretty in the costume.

[illegible]

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the first of the year and about  
the first of the year and about  
the first of the year and about

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only an accident. (Rajiv Gandhi was killed)

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1. The first is a general statement of the purpose of the study.

*[Faint handwritten notes at the bottom of the page]*

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The first of these is the

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Kitty

(With a sudden smile, raising her head.) You really think I looked pretty in it. Oh, that makes a difference ?

Ernest

Ha-ha! And you're not quite ~~sorry~~ I saw you in it, after all?

Kitty

Yes, I am, too. You great mean brute of a man, you! O-o-o-o-h

Ernest

A-h! There!

(The previous business repeated until she again becomes quiet.)

You wrote me that you wished to see me on important business connected with the interests of the Parish, Kitty.

Kitty

Very important business, indeed.

Ernest ?

(Taking his arm from about her neck, and rising to turn away.)

Kitty

O-o-o --

(He kneels again quickly, throws his arm about her neck and brings her head to his shoulder. )

Ernest

What was the important business you referred to ?

Kitty

I want you to be the Earl.

Ernest

The Earl? -- I -- Earl ?

Kitty

M-m. The Earl's my lover, in the play -- for the Benefit. The other fellow has gone to New York. He's the third lover I've had since we began to rehearse. I'm tired of changing. A girl wants some one in particular for a lover -- even on the stage. I want you to be my lover in the play -- and I want you to stay so.



Page 1

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Section 1

Section 2

Section 3

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Section 12

Section 13

Section 14

Section 15

Section 16

Section 17

Section 18

Section 19

Section 20

Section 21

Section 22

Section 23

(During this speech she loosens her belt and buckles it around the top of the opera cloak around her waist also buttons up the cloak in front over her legs. Ernest rises thoughtfully, walking L.)

Ernest

Really, Kitty, -- I -- I should be glad to oblige you -- but--

Kitty

But what ?

Ernest

You know I haven't the slightest objection to -- indeed, I encourage every kind of innocent amusement: I dance -- and play billiards -- myself: but, really, the dignity of my --

Kitty

(Starting up) If you can think of anything more dignified than being my lover, go and do it!

(Moving up stage angrily) The opera cloak now forms a handsome skirt, agreeing with the remainder of the dress in color, and completing a beautiful and graceful costume. It just touches the stage behind and daintily shows the tops of the gaiters in front.)

Ernest

But, my darling Kitty, Consider my Vestry --

Kitty

(Turning sharply) Go and marry your vestry!

Ernest

The congregation --

Kitty

Marry the whole congregation ! O-o-o-o-h!

(Coming down R.C. Ernest runs to her puts his arm about her neck, and checks her sob on his shoulder as before.)



Ernest

There -- there! never mind the Vestry!

Kitty

And the cong -- cong -- congregation!

Ernest

I'll be your lover -- on the stage or anywhere else.

Kitty

You -- you will be the Earl?

Ernest

I'll be the Earl.

Kitty

A-h!

(Smiling and looking up at him lovingly)

Ernest

But what am I to say?

Kitty

It's all down in the book: every word -- and all the letters, too.

Ernest

The letters?

Kitty

M-m! That's where you've got to go. R.E., and L.E.: and C.D. -- and everywhere! I haven't the least idea where you'll have to go -- but wherever you go, I'll go.

Ernest

My Ruth! (Affectionately.)

Kitty

(Looking up smiling, on his shoulder) Wherever the book says (The Indian Princess sinks into the arms of the Earl) -- I'll be there.

Ernest

A-h!

Kitty

And we must sing a duet together.

You will be the Earl.

Frank

of the Earl.

Kitty

(Singing and looking up)

(singing)

Frank

at me I to say?

Kitty

all down in the book: "I was born -- and all

Frank

letters?

Kitty

That's where you've got to go. R.A., and N.  
-- and everywhere! I haven't the least idea  
to go -- but wherever you go, I'll go.

Frank

(Addressing her)

Kitty

up and singing, on his shoulder. "Wherever I  
Indian Princess at the end of the line.

Frank

Ernest

Sing a duet ?

Kitty

There's another one down in the book, but perhaps the one we often sing together will do. Let's try it, now.

Lovers' Duet -- Selected.

(Alternate verses from sentimental songs: lively one for Kitty. They sing the refrain of each song together: also the final stanza of one of them. Action by both to suit words. During the last part of the duet, Harry re-enters C.D. from R. in character costume for recitation, and with suitable manner and gait for it. He stops suddenly up C. seeing Ernest and Kitty, at end of duet, in loving attitude, her head on his shoulder and his arm about her neck. He kisses her. Harry claps his hands, cries "Bravo!" and springs forward, seizing Ernest's hands, shaking them enthusiastically and following him up L.)

Harry

Magnificent, my dear Ernest: you do it splendidly -- splendidly, my dear boy -- splendidly!

Kitty

(R) Ha-ha-ha-ha-ha-ha!

Harry

So perfectly natural, wasn't he Kitty ?

Kitty

It came just as natural as could be.

Harry

Ha-ha-ha! But pardon the interruption: I was looking for Camilla: she has gone to try on her dress as the Marchioness and I wished to surprise her in it. Excuse me: I'll be back in a moment, to do one of my recitations for "Part First" of the Benefit. (Moving up) I must do it all over again.  
(Exit C.D. to R.)



Ernest

(Aside) He liked the way I did it, Kitty. (Crossing R)

Kitty

So did I. You'll do for the Earl. I'll not have to get another lover.

(Re-enter Harry C.D. from R.)

Recitation --(Selected) -- Harry.

(When he finishes the recitation, Harry goes out either C.D. or R.3 F. as may be most effective. Ernest and Kitty applaud. Harry accepts the recall of the audience as if it came from Ernest and Kitty, bowing to them first, then to the audience. He then disappears.)

Harry

Beware of lovers' vows for they are false as oaths.  
Get thee to a nunnery -- go -- go! (Exit.)

Ernest

Harry missed his vocation when he went into the army instead of on the stage.

Kitty

No, he didn't? When our officers aren't killing Indians they have to kill time. Flirting, Fighting and amateur acting are all they have to do.

(Re-enter Camilla C.D. from L. in full ball-room toilet of brilliant colors.)

Ernest

A transformation scene,

Kitty

Her Ladyship, the Marchioness of Belgravia!

Camilla

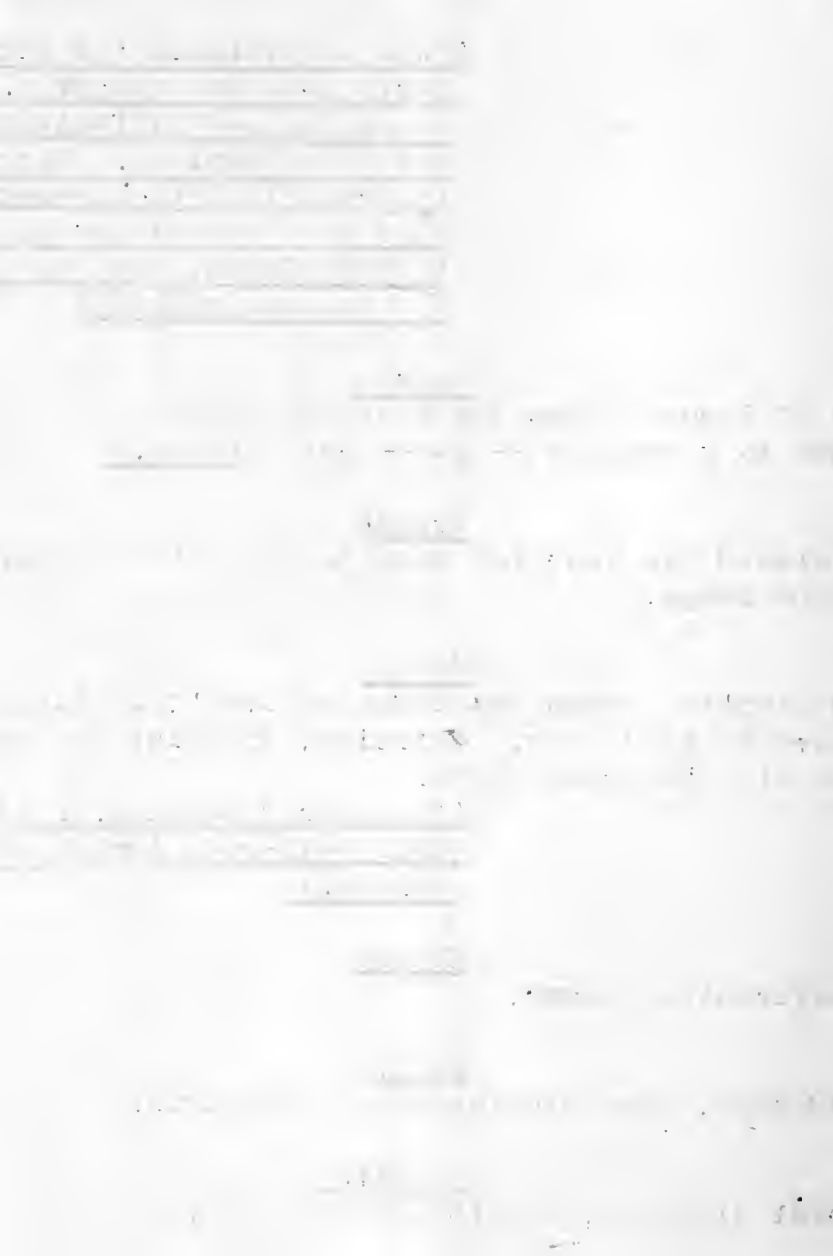
Her Royal Highness, the Indian Princess!

(They Courtesy very low to each other)

Kitty

Allow me -- his Lordship, the Earl of Pensington.





(Introducing Ernest: He and Camilla  
bow, &c.)

Camilla

How do you like my soctume for the Marchioness, Kitty ?

Kitty

Exquisite! but I still prefer the white one.

Camilla

I think I shall wear the white one after all. But, Kitty,  
dear -- (Looking through gold glasses) Your Indian Princess  
costume is more extensive that we thought. Oh -- I see --  
you have pieced it ou.

Kitty

Why didn't you tell me the men were here ?

Camilla

The men ? Oh! Ha-ha-ha-ha-ha-ha -- I see.

Kitty

So did Ernest.

Camilla

Ha-ha-ha-ha! You must forgive me, Kitty. I was so much in-  
terested in my own costume that I quite forgot the enemy lay  
in ambush for the Indian Princess. Ha-ha-ha! But it is time  
that Mr. Booth McC. Forrest, the great tragedian, was here.

Ernest

The tragedian ?

Kitty

Oh, yes -- he is playing at the theatre, you know. He is  
a friend of Captain Opdyke, and the Captain has secured his  
services to rehearse us in the play.

Camilla

He is to be here this morning.

Kitty

I'm just dying to see him off the stage.

Camilla

So am I.

[illegible]

Ernest

Youngladies are always "dying" for something or other. But it doesn't affect the mortality lists.

Kitty

Here is his photograph (With album L) in "Hamlet". How romantic he looks.

Camilla

Such eyes! (Looking over album.)

Kitty

Long, dark, flowing locks!

Camilla

Here is his Romeo!

Kitty

Rich brown curls falling over his shoulders! Isn't he just lovely! We saw him in Romeo night before last. O-h! that scene where Romeo and Juliet --

(Continues the sentence according to the scene selected for following recitation. )

Recitation -- "Romeo and Juliet"

Kitty and Harry.

(Kitty begins the scene with Juliet's lines. Harry re-enters as she is speaking. As she finishes Juliet's first speech she says: "Then Romeo" and is about to go on with his part)

Harry

(Interrupting) I'll do Romeo!

(They recite the scene selected, not in burlesque, but as prettily as possible, until a point where Romeo embraces Juliet)

Harry

Then Romeo embraces Juliet.

Kitty

(Holding off) No -- I -- we -- we aren't rehearsing that, you know -- and we aren't obliged to do it.

1941

... and, flying back!

1942

... is his name!

1943

... brown and falling over the edge of the ...  
... we saw him in Rome ...  
... whose name and name --

(Cottrell is the name)  
to the name of the  
position.

Position -- "Rome and the ..."  
1944 and 1945.

(1944 and 1945 - Rome)  
1946 and 1947 - Rome  
1948 and 1949 - Rome  
1950 and 1951 - Rome  
1952 and 1953 - Rome  
1954 and 1955 - Rome

1956

(1956) 1957 to 1958

(They have the same)  
in part, but not  
possibly, and  
1959 and 1960

1961

Rome and the ...

Harry

(Passing her over to Ernest) You do the business, Ernest, and I'll say the lines.

(They proceed with the scene: Kitty saying the lines of Juliet and embracing Ernest, R. Harry responding to her, with Romeo's lines and embracing Camilla L.)

Harry

(After Final line apart to Camilla, earnestly: his arm still about her waist)

Camilla!

Camilla

Harry!

Harry

Will you be -- my wife ?

Camilla

I -- I -- your -- ?

Harry

My wife ?

Camilla

I -- I -- do let me go! you are crushing me! I -- yes -- I will! There!

Harry

(Aloud, as if giving stage directions) Romeo kisses Juliet. (Kisses Camilla. Ernest kisses Kitty) That's what I call good stage management -- for an amateur.

Camilla

(Aside) I knew the fellow would finally take me off my guard, some way. (Bell outside)

(Enter servant: gives a card to Camilla)

Camilla

(Reading) "Mr. Booth McC. Forrest."

Kitty

Ah! the tragedian! he is here!

THE  
THE  
THE

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--- to for me get  
The...

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... as it giving  
a ...  
large ...

THE

... I know the ...  
( ... )

THE

THE

... with ...

Camilla

Show Mr. Forrest in, Thomas.

(Exit servant)

Kitty

(Crossing L.) I wonder if he looks like his photograph,  
Isn't it splendid, Camilla.

Camilla

Hamlet and Romeo in our very Drawing-room!

Kitty

A real live actor!

(The ladies are watching for his appearance eagerly L. Enter Mr. Booth McC. Forrest C.D. from R. He stops in doorway a second. He is a dapper little man with close-cropped red wig: neatly and stylishly dressed, in sacque coat &c. His manner quick, prompt and business-like. The ladies start, sinking back in astonishment as he appears in doorway. He moves briskly down to Harry who meets him up R.C. and shakes hands with sharp quick movement.)

Kitty

Is that Romeo ?

Camilla

Hamlet!

Kitty

Long, dark, flowing locks !

Camilla

Rich brown curls falling over his shoulders.

Harry

Ladies, allow me: Mr. Booth McC. Forrest, the eminent tragedian. The Reverend Ernest Duckworth.

(Formal bows and curtesies from the ladies and Ernest)



1950-1951 civil is

[illegible]

2017-2018

11. 11.11.11

*(continued)*

1. 2001 10/10/01, 17:00

Archives and Navy Building, 1910

1911

The Rev. and Mrs. J. H. ...  
allow for the Rev. and Mrs. J. H. ...

Forrest

Ladies: (Nodding briskly. Introduce speech about church and stage) Mr. Duckworth, what's the play? (Receives book from Harry) Ah -- "Faun-of-the-Glen"-- played old Indian Chief in that myself fifteen years ago. Who's the Faun?

Kitty

I -- I'm the Faun, sir.

Forrest

And you're the Marchioness? The Earl?

Ernest

I'm the Earl.

Forrest

You're the young Indian Prince -- and the old chief?

Harry

He hasn't arrived yet.

Forrest

I'll give you his cues. We'll get to business at once. M-m-m-m-m-m- (Reading and turning pages rapidly) -m-m-m- scene-- forest -- Indian wigwam -- rocks right and left -- set tree right centre -- (Moves to and fro setting pieces of furniture for scenery &c) The table will be the rock. That'll be a set tree (Chair). There's another tree.

(Placing piano stool. So on with different articles and pieces of furniture as may be found Effective)

The piano will be the wigwam. Old indian chief discovered -- m-m-m-m- long speech -- Faun ready -- (Kitty starts) m-m-m-m- "waters"

Kitty

H-m?

Others in succession

Eh? what? How?

Forrest

Faun! --"of waters"

Kitty

Eh?

Forest

Forest

Forest

Forest

Forest

Forest

Forrest

That's your cue. "Father of waters" (Aside) She wants me to read her the whole play for a cue.

Camilla

(Apart) What is a cue, Kitty?

Kitty

(Apart) It's another of those letters

Forrest

However, I dare say you understand the first part perfectly. It'll be quite unnecessary to go through these simpler scenes. We'll come at once to -- (Turning pages) Ah, here it is -- Indian War-whoop -- m-m-m-m- all on stage -- the two pairs of lovers are standing together right and left. Allow me.

(He leads Camilla and Ernest R. and places Harry and Kitty L.)

Now, ladies and gentlemen, you will please take up the cue from -- ah -- here it is -- warwhoop -- (Gives a rolling whoop) "Son of the Moon and the Hawk."

Kitty

I beg your pardon.

Ernest

Excuse me -- but --

Harry

We --

Camilla

Really, we --

Kitty

We four lovers aren't fixed right.

Forrest

Eh? Oh -- I beg your pardon.

(The two gentlemen cross R. and L. to their proper places)

Now, ladies and gentlemen -- "Moon and the Hawk!" -- Business!

Ernest and Harry

Business?

NOTE

... I am not sure that the first part  
... is necessary to be taken into  
... (1) ... (2) ... (3) ...  
... the ... the ... the ...  
... are standing together right and left.

(The first ... and ...)

The first ... and ...

I have not ... you will ...  
... it is ... -- (1) ... -- (2) ...  
... of the ... and ...

NOTE

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(The ... and ...)

The ... and ...

... of the ... and ...

Forrest

Dumb-show. Be specially devoted to your respective ladies.

Harry and Ernest.

Oh!

Kitty

They're both good business men.

(The two couples begin conversing  
R. and L. with great devotion.)

Forrest

(Intent on book C.) m-m-m-m- (Turning pages) Another long  
speech -- old Chief -- during latter part of it, the Earl  
moves up left. (He looks up from book to Ernest.) The  
Earl moves up left.

(Ernest and Kitty continue deeply  
absorbed in each other, quite obli-  
vious of Forrest and his directions.  
Forrest moves down to near Ernest,  
speaking to his back.)

I beg your pardon -- may I trouble you? The Earl moves up  
left.

Ernest

(To Kitty) I love you more and more every day, Kitty.

Forrest

Permit me.

(Placing his hand on the shoulder of  
Ernest, who starts round with an  
"Eh?")

The Earl moves up left.

Ernest

The -- the -- Earl? Oh -- certainly.

(He is led up a few steps L by For-  
rest and left there.)

Forrest

(Turning R. and reading from book) "The Indian Prince  
walks up stage, stops right centre and turns front" May I  
trouble you, Mr. Opdyke?

(Opdyke is deep in flirtation with  
Camilla and pays no attention what-

(The work is done by the)  
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ever. Forrest moves to near him  
speaking to his back)

The Prince walks up stage.

Harry

(To Camilla) Upon my word, I was never more in earnest in my life! You really do love me ?

Forrest

Allow me.

(Placing his hand on Harry's shoulder. He turns sharply with an "Eh")

The Prince walks up stage

Harry

The Pr -- Prince ? Oh -- certainly.

Forrest

(C) Now, ladies and gentlemen, while the characters are in this position --

(Looking at book? Ernest returns to Kitty. Forest reads.)

The old Indian Chief moving across to the Earl --

(Moves L. to where Ernest should be: sees him down with Kitty front. He moves down to them.)

You will pardon me -- but --

(Ernest ignores him, in deep attention to Kitty)

You will pardon me, I say -- but while the young Prince is up right centre and the Marchioness down right -- it is positively necessary for the effect of this scene, that --

(Glancing around, as he speaks, sees Harry down with Camilla again R. He crosses to them)

You will pardon me -- but --

(Harry continues absorbed in his devotion)

You will pardon me -- but the young Prince -- I say, the young ~~Indian~~ Prince -- (No attention. He crosses to the others)

The Earl, as I before remarked, must positively be -- I say, the Earl -- must -- be ---- (No attention. He re-crosses R.)

The young Prince -- (Crosses and re-crosses in vain attempts to get their attention) the Earl -- the Prince -- the -- the (then, stopping C.) Ladies and gentlemen, it is absolutely impossible for me to proceed with this rehearsal, unless -- I say -- it is -- it is -- I say, ladies and gentlemen, it is -- I -- it -- I say -- it -- it is --



Placing his hand on the  
table, he said:

Prince said up stage

Princess  
-- Prince's son -- seriously.

Princess  
Now, ladies and gentlemen, while the summer  
season --

Princess  
Looking at books, Princess  
to say, "I am not going to  
leave it to the future."  
When the door with light  
he never down to the.

Princess  
Princess I have a plan, in  
the to (Princess)

Princess  
If I know me, I say -- but when the young  
country and the nobility down right -- in  
essence for the effect of this scene, that --  
(Princess) saying, "I have  
left down with Corilla  
to organize to them."

Princess  
If I know me -- but --  
(Princess) saying, "I have  
left down with Corilla  
to organize to them."

Princess  
If I know me -- but --  
(Princess) saying, "I have  
left down with Corilla  
to organize to them."

(Glances from one couple to the other turns up C. Looks back. The two couples go on chatting vigorously without the slightest apparent knowledge of his presence. He takes a chair and thumps it on the stage floor to attract their attention. It has no effect. He finally drops upon piano stool: strikes a heavy chord and runs over the keys. Then looks around at them. No effect. He breaks into a loud accompaniment of the following song, and begins singing it. The orchestra takes up the accompaniment: Forrest moves down after a few bars and sings the entire song, front.

"Song of the Stage Manager." Forrest.

(Forrest speaks as below, between the stanza and the refrain: and moves R and L during the interval music, trying to get the attention of the others in dumb show. Throughout the entire song the two couples remain entirely absorbed in each other, not noticing him in any way whatever, nor interrupting their dumb show flirtation for a moment. The louder and jollier the music of the song, the better)

"Song of the Stage Manager.

Original

by

Henry C. Leigh.

I

Sharp, sharp, is the word: look alive and be steady,

Do just as I bid you, my merry men all.

Hurry up, and remember we've soon to be ready

So pray be alert at your manager's call.

For, down to the footlights and up to sky-borders

All over the stage I'm bossing our show,

It is I who command it, it is I who gives orders,

And you that obey them above and below.

On the 20th of March, 1900, the following were taken from the traps:

1900

(The bottom of the page is heavily obscured by a large, dark, irregular stain, making the text illegible.)

negotiated right and to allow

12.11.1977

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[illegible]

1. The first of these is the fact that the  
the first of these is the fact that the

(Speaks, as if trying to get their attention, R. & L.) As I was remarking, ladies and gentlemen -- the Indian Prince -- the Earl -- nthe -- I -- (Sings refrain.)

It is I who command it, It is I who gives orders,  
And you that obey them, above and below.

(Interval music. Forrest moves R. & L. trying to secure their attention in dumb show.)

## II

Our scenes, I imagine, could scarcely be bettered,  
So neat is the touch, and so lively the tone.  
The artist by Nature declines to be fettered,  
But puts on the tints in a style of his own.  
Suppose that a cloud -- by an accident merely --  
Should hook, now and then -- to the branch of a tree  
The folks in the front will perceive pretty clearly  
the painter's to blame -- so it's nothing to me.

(Speaks R. and L. as before) It is absolutely impossible for me to proceed with this rehearsal, ladies and gentlemen, unless -- I -- I -- I assure you -- the -- (Sings)

The folks in the front will perceive pretty clearly  
The painter's to blame -- so it's nothing to me.

(Interval music. Business as above)

## III

Our music is all very catching and clever:  
The brightest of players, the lightest of airs  
Just listen for once, and you'll wish them forever  
To soften your sorrows and banish your cares.  
The piccolo, trumpet and violincello,  
Are all of them ready their strength to combine,  
You cannot, I think, be a very good fellow,  
Unless you admit that our music is fine.

(Speaks) Have I succeeded in securing your attention -- yet -- ladies and gentlemen? (Sings.)

You cannot, I think, be a very good fellow,  
Unless you admit that our music is fine.

US MAIL  
(Post Office)

51

Our second, I thought, would be to  
to make it clear that we are not  
the state of affairs as they are  
and that we are not going to  
be satisfied until we have  
seen some action -- at least  
some action which will give us  
the feeling that we are being  
taken seriously.

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The following information was obtained from the records of the Bureau of Census:

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( )

(Interval music. Business)

Forrest

I'LL give them a touch of the strictly legitimate.

(He turns up C. and comes down suddenly. Richard Third business)

"A horse! a horse! my kingdom for a horse! ha-ha!

(Very loudly, crouching down with cane rattling on stage as a sword. C. front? The others start around and stare at him, in attitudes. Forrest rises with his hands in his pockets and goes on quietly)

We will proceed with the rehearsal.

Harry

Rehearsal ? Oh -- yes. I forgot that. I was to be here. (Going to position up R.)

Ernest

The rehearsal quite slipped my mind. I was to be up here (Up L.)

Forrest

(Taking book from pocket) The quintette at the end --

Kitty

Oh -- yes! we've all practised that -- except the Earl.

Ernest

I'll pick up the air as you go along. (Looking at book)

(Forrest strikes key-note on piano. Harry begins. Orchestra)

Harry

(Singing) If my ways have been rather erratic,  
I'll soon make amends for the past.

Oh -- by the way -- (Suddenly stopping. Orchestra also stops)  
I forgot the letter.

Forrest

We generally cut that .

Harry

Oh -- I've got it all written out. (Taking letter from pocket) in a good bold hand, so that Mrs. Westlake can read it.  
(Handing her the letter) The Marchioness reads it just before the quintette.

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- JOURNAL OF THE -

Page 3

(2017-2018) (2019-2020)

1. The first of these is the fact that the  
the first of these is the fact that the  
the first of these is the fact that the

2007-100 February

Camilla

(Reading) "My dear Harry"--

(Harry and Kitty start)

Harry

Oh, that's not the right letter.

Camilla

"My dear Harry--"

Harry

That isn't the one!

Camilla

"My dear Harry --"

Harry

That's the wrong letter!

Ernest

The wrong letter ?

Camilla

"My dear Harry -- The slippers are all ready --"

Kitty

(Starting) Slippers! It's the one I wrote him yesterday.

Camilla

"The slippers are all ready and I hope they'll fit. Come around this evening. Ernest will not be here to-night. He comes nearly every evening, and we may not have another chance to be alone, so that you can try the new slippers on. Kitty Plumpet."

Kitty

(To Harry) Oh -- you stupid!

Harry

I gave it to her by mistake.

(Moves up protesting, with her. Camilla and Ernest down front, R! & L. indignant.)

Ernest

(Severely) A very great mistake!



Undoubtedly a mistake.

Camilla

Forrest

(Striking keynote on piano) Ladies and gentlemen, the quintette.

Finale of Act.

(The orchestra strikes up and continues through all that follows. The scene is an effort to rehearse the final quintette of act 3rd, interrupted by the lovers' quarrel, which has suddenly sprung up. For full words see finale of Act 3rd. The spoken words of this scene must exactly fill up the time of the omitted words of the quintette: the orchestra keeping on as if the singing were uninterrupted: and the next singer, in each case, joining in at the proper note. Drop the music to pp. during the spoken words, and retard a trifle.)

Harry

(Singing) If my ways have been rather arratic  
I'll soon make amends for the past.

Camilla

To fill time for next two lines { And he just proposed to me. I stan'd  
let him know I care for it.

Kitty

(Singing) I've appeared a bit flippant, it may be,  
But I shan't when I'm settled for life.

Ernest.

To fill next two lines. { Kitty shall see that I'm indifferent.  
Forrest  
The quintette refrain, if you please.

Quintette.

This arrangement is equal to chess-playing quite,  
Where the whites take the blacks and the blacks take  
the white.

Camilla

Oh -- I shall choke!

Ernest

I -- I -- I shall certainly swear!

Forrest

To fill 3rd and  
4th lines of refrain The Earl.

Ernest

Where the devil -- (Turning paper)

Kitty

Oh! (Screaming)

Ernest

(Singing from book)

Here's an end of my bachelor troubles,  
I've captured a jewel, 'tis plain.

Ernest

A jewel!

To fill next two  
lines.

Camilla

My bosom friend!

Kitty

You donkey! (To Harry)

Camilla

(Singing) The follies you mention, I'm sure, dear,  
Were merely intended in sport.

Harry

(To Kitty) How can we explain ?

Kitty

We can't.

To fill next two  
lines.

Ernest

I'll not be the Earl!

Camilla

I'll give up the play!

Quartette

This arrangement is equal to chess playing quite,  
Where the whites take the blacks and the blacks take the white

ness of reflecting the Earl.

Ernest

Where the devil --

Kitty

Oh! (Screaming)

Ernest

(ing from book)

Here's an end of my bachelor troubles,  
I've captured a jewel, 'tis plain.

Ernest

A jewel!

Gamilla

My poison friend!

I next two

Kitty

You donkey! (To Kitty)

Gamilla

(ing) The follies you mention, I'm sure, have  
Were merely intended in sport.

Harriet

How can we expect (To Kitty)

Kitty

We can't.

I next two

Ernest

I'll not be the Earl!

Quartette

This arrangement is equal to chess-playing quite,  
When the ~~whites~~ take the blacks and the blacks take the white

Ernest

Orchestra pauses. { I demand an explanation, sir. (To Harry)

Camilla

{ (To Kitty) You horrid thing!

Still a woman and sister -- a man and a brother --  
Whatever be the station -- is each to each other.

Quarrel Tableau.

C u r t a i n.

Whatever be the action -- in case

Quarrel Table.

C H T 2 1 R.

Note:++ The quintette is sung in its entirety and correctly at the end of the last act: and the above is intended for a special effect entirely different from its final rendering, but with the same musical air running through it. As to the spoken words of the intervening quarrel, here, it is impossible, of course, to insert them accurately without the chosen music. If the music can be sent to London the author will arrange them as nearly as possible: though, in any case, they must be finally arranged at rehearsal. It will be noted that in the next act, also, there is another attempt to rehearse this quintette, though with a mere touch of the music and under different circumstances. It seems well to bind the various acts together musically, by some such slender cord as this recurrence of the same air in one way or another in each act and at the end. The air should be original, if possible, taking, and with a dashing movement.



THE AMATEUR BENEFIT,

-----ooo-----

A n   E n t e r t a i n m e n t

i n

T h r e e   A c t s ,

by

B r o n s o n   H o w a r d .

-----ooo-----

A c t   S e c o n d .





A c t    I I.

-----000-----

S c e n e:--

(The stage of the Theatre as at a morning rehearsal. Backs of scenes. Flats and wings askew. Part of a balcony standing against wing L. Another part of same against wing R. A green bank L. C. Rope dangling over it from flies. A broken Capital or a set rock, R. C. A set-window against wing up L. A statue or pedestal, R. Leaning against or near wing. All these pieces for practical use as per business. The back wall of the stage as it really is; or covered in by two flats of radically different scenes.

At rise of curtain.  
(Music.)

S o n g.

"The War of the Tuning Friends."

Forrest.

(Just before the curtain rises, the musicians begin tuning their instruments vigorously, separately, in rotation; then one joins the other until they are all tuning at once. The sounds harmonize for the most part, but a few comical discords. The leader now joins the tuning with violin, and the air of the opening song gradually emerges from the musical chaos. The sound of carpenter's hammers in time with the orchestre heard behind curtain. The curtain rises discovering Forrest, who sings. A carpenter on his knees hammering



on a piece of scenery. Sound of  
another' carpenter' s hammer without.  
In the Refrain of the following song  
each instrument gives a sharp tuning  
sound as it is named, the Singer imi-  
tating the motion of playing it. In  
the interval music after each refrain  
one of the instruments--violin, flute  
&c. -- sustains the melody, while  
the other instruments come in with  
ludicrous tuning sounds; but always  
in harmony, except now and then a  
comic discord. A final burst of ab-  
surd discord from all to wind up the  
song with. Forrest fills the time  
of the interval music by moving about  
looking at scenery and giving direc-  
tions.)

Looking at the map and the  
of the river made by  
gone with.  
forest land  
and forest from the  
some of the  
in the  
under the  
the

# The War of the Tuning Fiends.

(Original)

I.

Forrest.

(To Carpenter.) That'll do for the balcony. We'll not need this bank to-night. Tell'em to hand it up.

(Carpenter attaches the hanging rope to green bank, L. C. and goes out. Forrest, meantime, calls loudly up to gallery.)

Oh--Brown! --put the palace on the easel and touch it up with gold. We must use the back of the prison -- scene for a garden. Knock the kitchen into a conservatory and sling a sea view on the back of the Cathedral. (Comes down looking at his watch.) Ten o'clock--time these amateurs were here. You're music's all right, I suppose. (To leader, over the footlights.) Nuisance, these amateurs! Army officer, warm personal friend; -- actors and army officers always are warm, personal friends. Think they can act -- amateurs always do.

(Harry enters suddenly, L. Head first through a piece of scenery, standing against wing, L. He gathers himself up and shakes hands with Forrest as if nothing had happened.)

Harry.

Good morning!

Forrest.

Pardon me, but that is part of my balcony scene for Romeo and Juliet, to-night.

Harry.

Oh, is it? -- sorry. If I'd known that, I'd have come in some other way. You can dispense with the rope ladder; crawl through and climb up on the other side. Here's the music for Miss Plumpet's song in Part First. (to leader) "In her Brother's Dress" -- She's going to try it in costume this morning. She is in the dressing-room now. By the by Forrest I'm a little nervous about that recitation of mine in Part First. Will you be kind enough to hear me through it before the others come?

Forrest.

Certainly, my boy, go ahead.

(Sits in chair R.)

Harry.

Forrest, my dear boy, I have a special favor to ask. The

gentleman who was to play the old Indian Chief has had an accident -- got married day before yesterday -- he can't play the Chief part any more. You have no performance on Wednesday afternoon -- will you take the part, to oblige? We'll make it all right at your benefit on Friday, my boy. You said you played it fifteen years ago -- and of course you know every word.

Forrest.

Fifteen years! -- of course! -- every line of it. However, if it's all the same, I'll accommodate you with the young Indian Prince. That's shorter by half.

Harry.

My own part?

Forrest.

We'll talk it over between ourselves, after rehearsal.

Harry.

Very well, We'll go on to day as usual.

(Kitty's head suddenly appears through a piece of scenery leaning against wing, R. She screams. Harry holds the piece of scenery to assist her. Her head disappears.)

Forrest.

That's the other part of my Juliet's balcony.-- (To leader.)  
Nice, comfortable people, these Amateurs!

(Enter Kitty, R. She is in long ulster to her feet, buttoned all the way down? A jaunty Derby hat; cane; street gloves; cigar in meersch-chaum-holder; double eye-glass with string, &c.)

Kitty.

(As she enters.) Well, I never did see such a place. I've been stumbling up-stairs and around corners, brick walls and beams, and ropes, and paint, and all kinds of rubbish, I never did get into such a place. How will this do, Harry?

Harry.

Excellent! -- Your "brother's dress."

(Music.)



S o n g.

"In her Brother's Dress."

Kitty.

(Business, &c. between stanzas, as below.)

In her Brother's Dress.

Original Song

by

Henry S. Leigh.

I

In such a manly suit as this --

With hat and cane and ulster clad,

I think I don't look much a-miss,

My style, in fact, is far from bad.

I love to don these youthful togs;

In fact I freely must confess

I feel the prince of jovial dogs,

When'er I wear my brother's dress.

My brother's dress, my brother's dress,

When'er I wear my brother's dress.

(Interval music Kitty remains perfectly motionless, C. Torrest hushes music.)

Torrest.

May I make a suggestion, Miss Plumpet ? I was a comic singer myself, before I became a tragedian. It will add to the effect, if you dance, during the music, between the stanzas. It's the regular "professional" way.

Kitty.

Oh, certainly.

(The interval music repeated. Kitty dances in very mincing little steps, without moving from her place

Forrest stares at her feet. She repeats refrain.)

## II

Papa is good, mamma is kind,  
 But keeps us very strict at home;  
 And that's the reason we're inclined  
 Sometimes upon the sly to roam.  
 A harmless little joke I love,  
 And feel a bliss I can't express --  
 A joy all earthly joys above,  
 When I can wear my brother's dress.  
 My brother's dress, my brother's dress,  
 When I can wear my brother's dress.

(Interval music. She dances in the same mincing manner.)

Forrest.

Pardon me again, Miss Plumpet. (Hushing music.) Allow me. The professional manner is more in this way, you will find the effect much better -- a certain freedom of motion, so to speak

(Interval of music again. Forrest dances vigorously, L. throwing his legs very high.)

Harry.

Certainly! -- that way!

(Also dances in the same manner, R. Kitty stands G. without dancing, staring from one to the other.)

Kitty.

Well, if you think Miss Katharine Plumpet is going to dance in that style, in public, for the benefit of the Church Missionary Society, you're very much mistaken.

(Repeats Refrain.)

This ulster gives me huge delight:

This pretty cane I gaily swing.

My hat I brush with all my might:

And think my collar's quite the thing.

Oh, had I been by chance a boy,

My lucky stars I'd ever bless,

To make my life a round of joy

I might have kept my brother's dress.

My brother's dress, my brother's dress,

I might have kept my brother's dress.

(Kitty dances very daintily and mincingly, C. as before. Harry and Forrest dance vigorously and with high kicks, R. & L. She repeats refrain.)

#### IV

My only aim on earth would be:

To captivate the gentle sex.

My winning ways, I clearly see,

Their Pas and Was and Aunts would vex.

But I'm a girl -- a tender dove --

And so I see with deep distress,

My fate must be to try and love

Some swain that wears a brother's dress.

A brother's dress, a brother's dress,

Some swain that wears a brother's dress.

(Kitty throws off the ulster, discovering closely-fitting and jaunty girl's walking dress: her Derby hat going with it as part of a feminine costume. Dance by the three in and out and L. Kitty still with dainty steps: Harry and Forrest as before. When the music allows a pause just before the line beginning -- "But I'm a girl" -- Kitty may make the change at that point, or she may make it just before the refrain. If necessary, musically, to make the change after the refrain, let Kitty do it while the gentlemen dance as previously, at R. and L. to the interval music: then join them in a

dance, in and out, to a repetition of the music. She repeats refrain.)

Harry.

(Looking at his watch.) It's time the others were here.  
(Going R. turns back.) By the way, have you seen Mrs. Westlake this morning?

Kitty.

(Pouting.) No, I haven't. Yes, I did. We passed each other on the street. She barely condescended to bow to me.

Harry.

Ernest wouldn't do as much as that to me. He looked across the street.

(They converse R. C.)

Forrest.

(At back looking up L.) I say, Brown! -- this window for Don Caesar de Bazan needs a touch of paint. Look out for that sky to-night, it caught on the cottage yesterday. Is the moon all right, now? I'll come up there.

(Exit L.U.E.)

Kitty

(In conversation with Harry down R.C.) Ernest didn't come for me this morning, and I don't care whether I ever see him again or not -- after what he said when he came to see me last night. I was going to tell him all about that letter -- and make up with him-- and let him kiss me. But he was so cross and he said such mean things -- I wouldn't tell a single word.

Harry.

I called upon Mrs. Westlake, last evening, to explain matters. But she was so exceedingly sarcastic and so very cold, if she wishes it that way, of course she is quite at liberty to have it so -- quite! I didn't attempt to explain.

Kitty.

I--I don't love Ernest -- a -- (keeping back her tears.) --a bit, any more. The idea! -- there I -- I -- I was only making him a pair of slippers to surprise him on his birthday, to-morrow, and his boots fit your feet -- and I only wanted to try 'em on -- and he's making all this fuss about that letter. I won't explain a thing! He may get the rest of the girls in the parish to embroider his slippers after this -- just as all unmarried clergymen do. (Half sobbing.) I -- I wouldn't go on with the play at all, only we've sold

so many tickets -- and we've got the money -- and -- and the little cannibals do need it so much! (Wiping her eyes.)

Harry.

Neither would I. (Going to her consolingly.) Only the most pressing necessity, on the part of the cannibals in the Pacific Ocean leads me to go on with the rehearsals. Nothing but a stern sense of duty -- (Placing his arm about her waist.)

Harry. (pitty?)

(Resting her hand on his shoulder.) A sense of duty.

Harry.

With us military men, duty is the first consideration.

(Taking one of her hands tenderly and pressing her more closely.)

Kitty.

And I am a Sunday School teacher, you know. (half dropping her head on his shoulder.)

Harry.

Nothing but a sense of duty could impel me to waste my time -- (Tenderly) and sacrifice my pleasure in this manner.

(Kitty looks up suddenly; then at his arm about her waist.)

I would say -- I -- that is -- I mean -- speaking of the little cannibals --

Kitty.

They do need our assistance so much.

Harry.

We'll go on with the good work --

(Pressing her hand more tenderly still.)

Kitty.

However disagreeable it may be to both of us.

Harry.

In spite of our aversion to the task; we will go on. Do you remember, Kitty -- (Walking down R. with her.) -- When you and I were children together.

Kitty.

Oh, yes, Harry -- before you went to Westpoint.

Harry.

We used to walk in the fields together.

Kitty.

Among the wilds flowers.

Harry.

And we pick'd little cannibals -- (face to audience.) I mean  
blackberries -- off the bushes.

(Ernest comes in head first breaking  
through the window, leaning against  
wing, up L. He gathers himself up  
and comes down with dignity.)

Ernest.

(Coldly.)

Captain Opdyke.

Harry.

Mr. Duckworth.

(He bows with stiff formality and ex-  
its L. U. E.)

Ernest.

Miss Plumpet.

Kitty.

(Bowing over her shoulder.) Mr. Duckworth.

Ernest.

A trifle chilly this morning.

Kitty.

Freezing! (Aside.) I'll send those slippers to the little  
cannibals.

Ernest.

Has Camilla --

Kitty.

(Aside.) Camilla!

Ernest.

Has Mrs. Westlake arrived yet?

Kitty.

You ought to know where she is.

Ernest.

I did meet her this morning. She told me there was six hundred dollars' worth of tickets sold already.

Kitty.

I wish the Missionary Society would send you out with the money.

Ernest.

Me ? -- with the money ?

Kitty.

They'd eat you!

(Turning up stage provoked. Enter Camilla L. 2. E. Her dress, as she enters, brushes down the statue and pedestal, which fall upon the stage, shattered. She comes in with great dignity not paying the slightest attention to the accident. A sheet of music in her hand.)

Camilla.

Mr. Duckworth -- (smiling.) you are here before me, after all Miss Plumpet. (coldly?drawing up.)

Kitty.

(L. C.) Mrs. Westlake.

(They bow with constrained formality)

Camilla.

Captain Henry Opdyke has not arrived yet ?

Ernest.

Captain Opdyke left Miss Plumet's side a few minutes ago. (Moving to R. C.)

Camilla.

Indeed ? He is trying on his slippers, perhaps.

Kitty.

(Aside.) Oh, the spiteful thing !

Ernest.

Which way do you go after the rehearsal, Mrs. Westlake ? (With attentive manner.) I shall be happy to accompany you. (Flirtation in dumb-show R. C.)

Kitty.

I wish I were a cannibal, myself! I'd eat 'em both! (She sits on the green bank L. C.) Ernest shan't be my lover in the play. I've had three before him -- and I'll get another.

Camilla.

(To Ernest.) Immediately after the rehearsal ther. While we are waiting, I will try my voice in the theatre! my ballad in Part First.

(Moving down C. Front. She hands her music to the leader over the foot-lights, with a smile. The leader receives it with a nod, and sets it in his music rack.)

Music Ballad.)

Ballad. Selected.

(After the Ballad, Camilla moves up to Ernest.)

Kitty.

(Still on bank.) W'm! Flirting together again, just to tease me! When Harry comes back, we'll show 'em!

(Ernest shows Camilla out, up R. with marked attention.)

I wouldn't be a clergyman's wife, anyway. I don't like clergymen. I never did. I hate 'em.

(Re-enter Harry, in character costume, R. Kitty continues to sit pouting bank.)

Recitation. (Selected.)

(Exit Harry R.)

If the Reverend Ernest Duckworth ever says another owd to me, I'll --

Forrest.

(Without L.) Haul up!

(The green bank is suddenly hoisted to the flies. Kitty screams as she is tumbled off on stage. Ernest runs in up R.)

Ernest.

My darling Kitty!



(She is on her feet quickly and draws herself up. Camilla re-enters up R.)

Kitty

Thank you, Mr. Duckworth, I do not need your assistance in the least.

(She tosses her head and walks to R. C. where she sits, with an air, upon the broken capital or set rock. It crashes beneath her weight and she goes down upon the stage again, with another scream. Ernest helps her up.)

Kitty.

(Half indignant and half crying.) Go away, you mean thing you!

(Stamping her foot and going L. Ernest moves to Camilla, R. a little business between Ernest and Kitty across stage he flirting with Camilla! she pouting.)

Kitty.

Oh! They may say what they please against the cannibals, but I don't blame 'em for eating clergymen a bit. I'm getting hungry, myself!

(Re-enter Harry L. U. E.)

Harry.

Mrs. Westlake. (Coldly.)

Camilla.

(Coldly.) Captain Opdyke. If Miss Plumpet and yourself are ready to go with the rehearsal --

Harry

You and Mr. Duckworth are also ready. We will proceed. (Crossing to Kitty.) You are looking very charming this afternoon, Miss Kitty.

Kitty

(Apart.) That's right, keep it up! Make love to me!

Camilla.

Oh, you flatterer!

(To Ernest, shaking her finger.  
Flirtation in dumb-show.)

Harry.

(Aside.) Confound him! he is paying her compliments. (To Kitty. (Aloud.) I never saw you looking prettier, Miss Kitty. (Apart to her.) Hang it, you say something too.

Kitty.

(Apart.) I can't, I'm too mad.

Ernest.

(To Camilla.) May I call this evening?

Harry.

Call! a pastoral visit I suppose.

(Kitty pinches him hard in the arm;  
he starts bound in pain.)

Kitty.

Go on making love to me, you stupid!

Harry.

(Apart. Rubbing his arm.) How the devil can I make love to you, if you pinch me like that?

Kitty.

(Apart) Say something sweet to me, you donkey!

Camilla.

(To Ernest.) I shall be expecting you this evening.

Harry.

Will you be at home this evening, Miss Kitty?

(Smiling with an effort still rubbing his arm.)

Kitty.

Yes, I will. (snappingly.) Come early and stay late; and I hope we shan't be interrupted.

(Significantly, glancing across.)

Ernest.

(To Camilla.) Half-past seven then. I shall be there.

Harry.

If I see him going in that direction, I'll knock the church militant into the middle of next week.

(Re-enter Forrest, briskly, H. L. E.)

Forrest.

(as he enters.) The rehearsal, ladies and gentlemen.

(He stares at the crushed Capital; then at the broken statue; then at the pieces of scenery and the window moving about briskly as he does so. Calls up to the gallery, up stage.)

I say, Brown! paint new scenery for every piece I do while these amateurs are rehearsing. (Then pleasantly coming down C. with book in his hand.) All ready, ladies and gentlemen, we will proceed with the rehearsal.

Harry.

Fall in! Right dress! Count off by fours.

Forrest.

I beg you pardon, those are not strictly professional terms.

Harry.

Pro, -- Oh, very well. Break ranks! You're in command. Give your own orders.

(The following business should be very rapid, and may, if desirable, be elaborated at rehearsal.)

Forrest.

(Looking at book.) The Faun-of-the-Glen, left.

(Kitty walks briskly across to extreme right.)

Excuse me. That side is left. (pointing)-

Kitty.

Oh.

(She marches straight across; stops.)

Forrest.

That's it -- Faun-of-the-Glen, down left.

(Kitty drops to one knee or sitting.)

The Earl at right upper corner.

(Ernest wanders about up stage.)

The Marchioness -- right, if you please.

(Motioning. She moves down R.)

Facing the audience.

Harry.

Eyes front!

(He strolls to R. C.)

Forrest.

The Earl -- I beg your pardon sir; you are now in the left upper corner.

Ernest.

Am I?

Forrest

The right upper corner, if you please.

(Ernest crosses to R. at back, stumbling over something.)

Harry

Ground Arms!

Forrest.

Keep your eyes out of the flies sir. The Earl crosses stage as he enters to extreme left.

(Ernest walks straight across stage to L. At back; turns sharp angle and comes down L.)

Harry

File right! Halt!

Forrest

Pardon me! Mr. Duckworth. The Earl moves directly down from right upper corner to extreme left front.

Harry

Left oblique!

Camilla

Down slanting.

Ernest.

Oh -- I see -- across the middle aisle.

Kitty.

Come down bias.

Harry.

Counter-march to the right and try it again.

Forrest.

That will do for the present. The Indian Prince --

Harry.

Here! (Drawing up with a start.) Attention! (Presenting  
cane as sword.)

Forrest.

Standing, if you please, Miss Plumpet.

Kitty.

You said I was "down left" (rising.)

Forrest.

Now, ladies and gentlemen, we have the position of all the characters at the beginning of the quintette -- the rehearsal of which was broken off rather suddenly yesterday morning. The orchestra is now here, and we will go through the quintette carefully. As I said yesterday, the gentlemen will assume attitudes of loverlike devotion to their respective ladies.

(Each lady draws up and turns away  
petulantly; each gentleman also  
turns away; so that each pair of lo-  
vers stand with their backs to one  
another.)

The gentleman will please rest their arms affectionately about the ladies waists -- and in the second line of the third stanza -- (turning to leader.) fourth bar?

(The leader nods. Musical intro-  
duction begins lightly.)

At the fourth bar in the second line of the third stanza you will kiss the ladies.

Kitty.

I'm not going on with this play unless we change lovers.

Camilla.

An admirable idea! we will change by all means.

(The leader stops the music.)

Har. & Ern.

Change lovers? Change lovers!

Forrest.

Change --

Kitty.

Captain Opdyke must be my Earl.

Camilla.

Mr Duckworth shall be the Indian Prince.

Harry.

But we've both got our parts by heart.

Ernest

We've learned them the other way.

Kitty

I sha'n't go on with the play unless we change lovers!

Camilla.

Nor I!

Har. & Ern.

But, really -- ladies -- we --

Kitty.

I sha'n't say one word of my part, unless I have a different lover.

Camilla.

I insist on a change.

Kitty.

I will have another Earl!

(Ernest and Harry meet C. and walk up stage in confidential consultation)

Forrest.

(To leader, over footlights, shrugging his shoulders.) Pleasant state of things for a stage manager! These Amateurs are always quarreling; professionals never do.

Ernest.

(To Harry up stage.) On your word of honor, Harry?

Harry

On my honor as an officer and a gentleman.

Ernest

The slippers referred to in that letter were for me ?

Harry

For your birthday to-morrow. I was only going to try them on. We wear the same boots.

Ernest

My dear fellow.

(He shakes Harry warmly by the hand.  
They whisper in each other's ear.)

Harry

We will change parts.

Ernest

By all means!

(They come down.)

Harry.

We will obey your commands, ladies. Ernest will be the Indian Prince and I will be the Earl.

Forrest

Ladies and gentlemen -- the quintette.

MUSIC. Medley.

Songs of the Day.

All.

(They attempt to sing the final quintette of Act Third; and it is again a failure, as at the end of the previous act; this time because the two gentlemen have changed parts and get confused as to their words &c. as follows. Orchestre.)

Harry

(Singing.)

If my ways have been rather erratic,  
I'll soon make --

Kitty

No, that's not the Earl!

Ernest

(Singing) Here's an end of my bachelor troubles  
I've captured a --

Camilla.

That's the Earl's part, not the Prince's.

Ernest

(Singing) If my ways have been rather erratic  
I've captured a jewel --

Kitty.

Now you're getting both parts mixed up.

Harry

(Singing.)

Here's an end of my bachelor troubles,  
I'll soon make amends --

Kitty

So are you! You're both jumbling up the Earl and the Prince  
and the Prince and the Earl -- neither of us can tell which  
is our own lover.

Harry

Well, hang it! we've changed parts, how can we sing it?  
Let's sing what we please -- every one of us!

He suddenly launches out into some  
bright popular song of the day, the  
orchestre joining a moment after, as  
if taking it up. He sings one stan-  
za. Ernest dashes in immediately  
with one stanza of some other popu-  
lar song. Forrest, who has moved  
up, comes down with another. Then  
each of the ladies inturn sings a  
stanza of a different song or ballad.  
Some of the refrains or stanzas, per-  
haps in chorus. A general air of  
reckless jollity, as if the rehearsal  
might go to the dogs. In the case  
of each different song, the orchestre  
comes in a bar or two after--not lead-  
ing, but as if it merely came in with-



out previous arrangement. If necess-  
ary to the singer a single pitch-  
note may be worked in each time, by  
some instrument. Each singer runs  
on from the last without a pause or  
break, so far as possible.)

Forrest.

(at the end) It is my opinion that this rehearsal is also a failure. Amateur Actors and their little cannibals be --

The ladies.

Oh?

Forrest

They may dine on one another. Ladies and gentlemen, good-day.

(Exit rapidly, either up C. and out  
L. U. E. or across and out L. I. E.  
with hands in pockets or under coat.)

Harry

The rehearsal a failure? by no means! it has just commenced. Ernest and I have changed parts -- he is the Indian Prince and I am the Earl -- we know our words, already, without a moment's study.

Ernest

Perfectly; we know every line of our new parts.

Harry

(To Kitty L.) My darling Kitty -- I would say -- my darling Fauc-of-the-Glen --

Ernest

(To Camilla)R.) My dear Camilla -- I would say, my dear Marchioness, I have long loved you in secret.

(Kitty starts and draws up L.)

Harry

(To Kitty.) I have loved you from our early childhood.

(Camilla starts and draws up R.)

Ernest

True, I gave my hand to another --

Harry

I have never spoken my thoughts till now.

Ernest

My heart has been yours only from the first.

(Kitty turns and moves C. Slightly up up stage, where she stands looking at Ernest and Camilla, without paying the slightest attention to Harry. The two gentlemen go on simultaneously Harry to Kitty's back, and Ernest to Camilla, down R.)

A life of devotion, the loving admiration of a worshipper at the feet of beauty, shall be yours. Death and death only shall divide us. I am your slave.

Harry

The most ardent passion of a warm and loving heart is yours, fair angel of my brightest visions! Transports of joy fill my breast at every thought of your bright face, my fair enchantress!

Kitty

(Angrily, turning suddenly down L.) Oh! I'd like to scratch their eyes out!

Harry

(Having followed her, and tenderly, over her shoulder.) My dear Kitty, I mean, My dear Faun, when we were children together, I dreamed of you, and you only as my future wife.

(Camilla starts and listens intently, Ernest making love to her in dumb show.)

If I had spoken tenderly to another, it was because I thought you were indifferent to me -- a mere flirtation on my part, I was desperate!

(Camilla moves C., slightly up stage, and stares at them, patting her foot, and not paying the slightest attention to Ernest. The two gentlemen speak again simultaneously; Ernest to Camilla's back, and Harry to Kitty, down L.)

Ernest

Nothing shall ever tear us asunder. The charm of life is gone when I do not see your smile. The one cherished hope of my existence is to be near thee -- thee only! -- forever!

Harry

Hope fades in my breast when you are absent. I live only in your presence. Away from the sweet sunshine of your face, I am utterly wretched. You, only, are the one bright star of my life!

Camilla.

(Angrily, turning suddenly down R.) Oh, -- I -- I cannot keep my temper much longer!

(Ernest sings to her.)

(music)

Final -- Solos, Duets & Quartetts.

All.

Ernest.

(Air "Little Sweetheart" No. 2 accompanying music.) Olivette introduction

Little Sweetheart, come and kiss me,  
Just once me before I go  
Tell me truly will you miss me,  
As I wander to and fro.

(Musical pause.)

Kitty.

I could cry, but I wont!

Let me feel the tender pressing  
Of your ruby lips to mine,  
With your dimple hands caressing,  
And your snowy arms entwine.

(Refrain sang by Ernest and Camilla in duet, she taking his hand and resting her other hand on his shoulder. Kitty watches them, moving about angrily; Harry following her and making ardent love in dumb show at her back. She makes sudden turns and he is obliged to dodge her &c.)

Little  
Oh, my sweetheart, come and kiss me,  
Come and whisper sweet and low!

That your heart will sadly miss me  
As I } wander to and fro.  
you }

Harry

(Singing immediately to Kitty, down  
H. "Pray Make Yourself at Home" --  
New words, No. 3 accompanying music.  
To be sung in double-quick time.)

T

When first we met, I loved you, pet!  
But you were coy and shy.  
I held your hand and told my love;  
It nearly made you cry.  
You blushed and grew a rosy red,  
But did not bid me roam;  
You whispered low and gently said,  
"Pray make yourself at home."

(Billie Taylor. Musical Pause.)

Camilla.

I-I-I positively shall not cry!

As days passed on I often came  
And sat with you, my dear,  
Upon the sofa, side by side --  
We could not be more near.  
You felt my arm, you dropped your head,  
But did not bid me roam;  
You whispered low and gently said;  
"Pray make yourself at home."

(Refrain sung by Harry and Kitty in  
duet. She taking his hand and res-  
ing her other hand on his shoulder.  
Camilla watches them, moving about  
angrily; Ernest following her and  
making ardent love in dumb show to  
her back; dodging her &c. &c.)

"Pray make yourself at home,"  
"Pray make yourself at home,"  
iI } whispered low and gently said;  
you }  
"Pray make yourself at home."

Harry

And now our love grows warm, my dear,  
Our lips, themselves, have met;  
And when they part, they meet again;  
I'm often there my pet.  
And when I'm there you let me stay,  
Nor ever bid me roam,  
You whisper low and gently say;  
"Pray make yourself at home."

When e'er my arms are round your neck  
My heart is beating high;  
Your own I feel upon my breast;  
By turns you laugh and cry,  
Grow pale and blush and pout and smile,  
But never bid me roam;  
You whisper low and gently sigh,  
"Pray make yourself at home."

(Refrain in duet. He now places  
his arm about her waist and she rests  
her head on his shoulder. Very af-  
fectionate attitude.)

"Pray make yourself at home!"  
"Pray make yourself at home,"  
I } whisper low and gently sigh,  
You }  
"Pray make yourself at home."

Ern. & Cam.

Little)  
Oh, my } sweetheart, come and kiss me,  
Come and whisper sweet and low,  
That your heart will sadly miss me,  
As I } wander to and fro.  
You }

(Goes into The Gloaming Symphony.  
Camilla in Ernest's arms; her head  
on his shoulder. Very affectionate  
attitude. Kitty looks across and  
suddenly rises from Harry's arms,  
Pushing him away?)

Kitty

O-o-h! -- I--I don't like it this way!

Camilla.

(Rising from Ernest's arms and pushing him away.) Neither do I!

Kitty

Camilla!

Camilla

Kitty!

Kitty

O-o-o-oh!

Camilla

O-o-o-o-h!

(Both bursting into tears, dropping their faces into their hands and sobbing. Harry and Ernest sign to each other, and exchange places, across stage, each going to his own lady. They sing in duet.)

Har & Ern.

(Air "In the Gloaming" No 4 accompanying music. Words re-arranged.)

I

In the gloaming, oh, my darling!  
When the lights are dim and low,  
And the quiet shadows falling,  
Softly come and softly go;  
When the winds are gliding faintly  
With a gentle, tender sigh;  
Will you think of me and love me  
As you do when I am nigh?

II

In the gloaming, Oh, my darling!  
Think oh, lovingly of me!  
Tho' I am not present with you,  
When you're lonely, think of me.  
My own heart will turn with longing,  
Then, as ever unto thee;  
I will see thee, tho' I'm absent,  
Love thee truly, love but thee.

(The ladies yield gradually and co-  
quettishly to the gentlemen, placing  
their hands in theirs.) The ladies  
Sink back into their lovers' arms;  
and the final stanza is sung as a  
quartette.) (Together)

III

In the gloaming, oh, my darling!  
Or the brightest light of day,  
In your absence, in your presence,  
Here or there, be where you may;  
My own heart will turn with longing,  
In the evening or the day;  
I will love you fondly, dearly,  
Be you near or far away.

I will love you fond and true  
Be you near or far away.

C u r t a i n

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